

# EXCEL'S AGA™

05



story and art by RIKDO KOSHI

Tee-hee-hee...

It seems the stage is set  
for my appearance...



**EXCELSIOR 05**

**STORY AND ART BY  
RIKDO KOSHI**

# EXCEL SAGA

# 05

5. MISSION 1  
THE WHITE ALBUM
29. MISSION 2  
SHALLOW WOUND ENTERTAINMENT
53. MISSION 3  
THE BEAUTIFUL FORCE
77. MISSION 4  
THE DREAMS OF THE DOLLS
99. MISSION 5  
JUST COME BACK
123. MISSION 6  
THE STRING-PULLER
145. MISSION 7  
AND THE ONE THAT DANCES
167. BONUS MISSION  
THE SPRING PROGRAMMING SPECIAL
192. OUBLIETTE  
(EXCEL SAGA BONUS SECTION)

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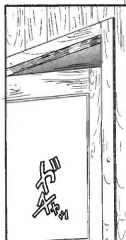


# MISSION 1

## THE WHITE ALBUM







PENSION  
IKAMI

WELL,  
AND  
HERE  
I THOUGHT  
I WAS  
GOING TO  
HAVE A  
HEART  
ATTACK!

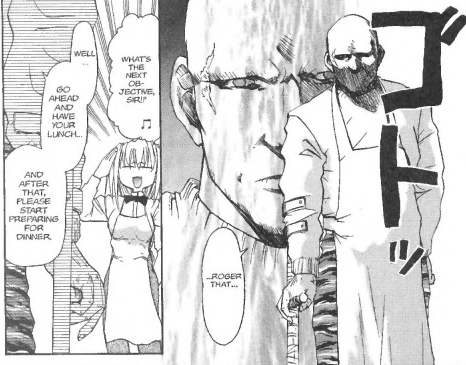
NO, I DIDN'T  
REALLY  
SEE ANYTHING,  
SENIOR, THERE  
WAS JUST THIS  
SORT OF QUICK  
WHIRLING DARK-  
NESS BEFORE  
MY FACE...  
THEN A SHARP,  
PENETRATING  
SOUND BESIDE  
MY RIGHT  
EAR. YOU  
SHOULDN'T  
BE SO  
UPSET.

IT MUST  
HELP  
YOU STAY  
COMPOSED,  
LACKING THAT  
CERTAIN SELF-  
PRESERVATION  
REFLEX YOU  
FIND IN  
ORDINARY  
PEOPLE...

OH,  
HELLO,  
SIR!

AND  
I'VE  
FINISHED  
MAKING  
UP  
THE  
ROOMS!

I'M  
DONE  
CHOPPING  
THE  
FIRE-  
WOOD!



WELL...

WHAT'S THE NEXT OBJECTIVE, SIR?

GO AHEAD AND HAVE YOUR LUNCH...

AND AFTER THAT, PLEASE START PREPARING FOR DINNER.

...ROGER THAT...

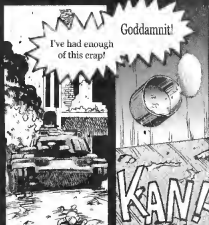
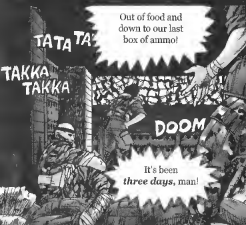
OH, THOSE THREE CUSTOMERS WHO WERE SHOWING UP IN A GROUP?

WELL, THEIR RESERVATION SAID THEY INTENDED TO ARRIVE HERE BEFORE NOON, BUT...

I UNDERSTAND YOUR FEELINGS...

OH NO, SIR, IT'S NOT LIKE IT'S *YOUR* FAULT...

THERE'S NO OTHER GUESTS TODAY, SO I SUPPOSE WE DON'T REALLY HAVE MUCH TO DO...





OH,  
YES, I  
AGREE.

IT'S  
A  
SETTING  
THAT  
WASHES  
NOT  
ONLY  
THE  
BRAIN,  
BUT  
THE  
SOUL.

ALL LIVING  
EXPENSES  
COVERED...  
HEALTHY  
COUNTRY  
LOCALE...IT  
FEELS MORE  
LIKE A  
VACATION THAN  
A JOB.



OH, YEAH  
SPEAKING  
OF WHICH,  
TOO BAD WE  
COULDN'T TAKE  
MINCE ALONG.

IT'S  
JUST NOT  
PRACTICAL.



OH...  
NOTHING...

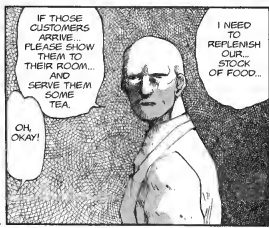
MM?  
WHAT  
IS IT,  
HA-CHAN?



I ADMIT  
THE OWNER'S  
APPEARANCE  
KIND OF  
SPOOKED  
ME AT FIRST,  
BUT HE SEEMS  
LIKE A REGULAR  
JOE, ONCE YOU  
GET PAST THE  
SHAVED PATE AND  
CRUDELY-  
STITCHED  
HEAD WOUND.

AFTER WE  
CONQUER  
THE WORLD,  
MAYBE WE  
SHOULD MARK  
THIS PLACE  
AS AN OFFICIAL,  
~~ACROSS~~-RATED  
REST AND  
RECUPERATION  
SITE.  
WE COULD  
HAVE, Y'KNOW,  
A LITTLE  
GUIDEBOOK,  
ONE TO  
FIVE STARS,  
SAY IF THEY  
TAKE PETS.









THE SKI LODGE REMAINS  
HIDDEN SOMEWHERE  
DEEP IN THE MOUNTAINS.  
OUR ASSETS INCLUDE  
FIRST ONE CHEAP-ASS RENTAL  
VAN WITH NO SNOW CHAINS.  
BY COINCIDENCE RENTED BY  
OUR *SECOND* ASSET, THE  
NAVIGATOR, A MAN  
WHO WAS BRIMMING  
WITH CONFIDENCE  
THIS MORNING.

WOW, ISN'T  
THIS FUN. THE  
BLIZZARD THE TIRE  
COMING OFF, THE ENGINE  
CRAPPING OUT, BUT  
BEFORE WE GO ON...  
OR NOT GO ON, TO BE  
MORE ACCURATE...  
LET'S TAKE STOCK  
OF THE  
SITUATION.

Erm, lads...  
ye do  
knaa it's not  
a bit o' a  
laugh an' a  
carry-on  
we're in.

**YOU  
CALL  
SHOTGUN,  
YOU  
BETTER BE  
PREPARED  
FOR THE  
BLAST,  
YOU  
STUPID  
BASTARD!**

GEE,  
YOU  
MAKE IT  
SOUND  
LIKE IT'S  
ALL  
MY--



THE PURE LIGHT  
OF INNOCENCE  
GOES STRAIGHT  
THROUGH  
THOSE EYES  
AND BACK DOWN  
MY GUN SIGHTS,  
PAINTING A  
LASER TARGET  
IN REVERSE.

naaaaa

I CAN'T  
DO  
IT.





IT'S NOT THAT I AIN'T ROOFLESS WHEN NECESSARY, IT'S JUST... LITTLE CREATURES OF THE FOREST, Y'KNOW?







TH' island o'  
Kyushu, while certainly lyin' in  
th' humid subtropical climactic zurn  
nevahtheless possesses moontains  
in excess o' fifteen hundred meters,  
in which one might be hamaad by a  
strang fall o' freezin' snadge such  
as ye see oot yer windeez.

HEY...  
THAT  
MORON  
IWATA'S...



Aye,  
well,  
y'see...

WHAT'S  
HAPPENING  
TO OUR  
EARTH?!  
HOW CAN  
IT BE SO  
COLD THIS  
TIME OF  
YEAR IN  
A PLACE  
LIKE THIS...?



YOU  
AIN'T  
GONNA  
SLEEP  
PEACE-  
FULLY  
THROUGH  
THIS!

WAKE  
UP!



W-WAIT!  
WAIT!

Lads, it  
looks like  
wor final  
option is  
upon us...

PLUS, IT'S  
ALREADY  
NIGHTFALL,  
SO WE  
CAN'T  
FIGURE OUT  
WHERE WE  
ARE...

WITH THE  
ENGINE  
DEAD, WE  
CAN'T EVEN  
GET THE  
HEATER  
ON...

WOW!  
I NEVER  
FIGURED  
GETTING  
LOST WAS  
THIS EASY!

FOR HA-  
HA.







Year-End Special Thanks: Po, Jinnojyou, Tachibana, and Hajime Antonia Ikami (grin)





AN  
OLD  
STORY  
FROM  
MY  
PAST...

IT'S  
SOME-  
THING A  
FRIEND  
OF MINE  
LEFT  
BE-  
HIND...



OH...  
THIS?



THAT...

Oh, Antonio...  
it really hurts now.  
Do it, man.

...WAS  
THE  
LAST  
TIME I  
PULLED  
A  
TRIGGER



Here, man...  
I got one grenade left  
... take it for the  
poker money I owe  
you...

Can't die  
with any ammo  
still in my hand,  
you know



Hey, Antonio...  
Guess I ran ...  
out of luck...

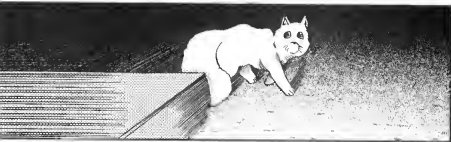
Yeah...  
Well, we got as  
far as we figured  
we would...



JUST  
AN  
OLD  
STORY...

YOU  
WANT  
SOME  
MORE  
MILK?

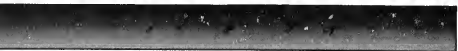
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FORTUNATELY, THE SITE OF THE FIRE APPEARED DESERTED AND THERE WERE NO KNOWN DEATHS OR INJURIES.

THE LODGE, THE PENSION (KAMI), WAS COMPLETELY DESTROYED BY THE TIME FIRE CREWS ARRIVED.

OH,  
HEY!  
CHIYO?  
IT'S  
ME.

LISTEN, MY PLANS FOR THIS WEEKEND GOT SHOT. THAT TRIP YOU WERE GOING TO GO ON TO-MORROW--DO YOU HAVE ROOM FOR ONE MORE BODY?

LOCAL  
AUTHORITIES  
WISH TO  
REMIN  
THE PUBLIC  
OF COMMON  
WINTER  
FIRE  
HAZARDS,  
SUCH  
AS...

*Ski Trip*  
Pineau  
Horn

My advice:  
If you can  
declin' w/ this  
situation is  
I simply  
forget AOL  
SENSORY INPUT  
until daybreak.  
Survival instinct  
claims: kids.

YKNOW,  
IWATA, THE  
FINAL, *FINAL*  
OPTION WOULD BE  
TO SLIT YOUR  
GUTS OPEN  
AND BURROW IN.

CHEER UP, GUYS!  
AFTER ALL,  
*MISAKI'S* JOINING  
US TOMORROW!  
THEN IT'LL  
BE *HER* SWEATY,  
NAKED FLESH I'LL BE  
PRESSED UP  
AGAINST,  
NOT YOURS!

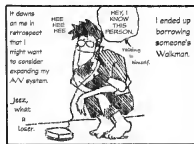
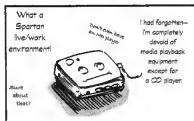
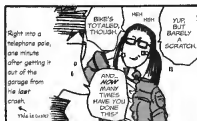
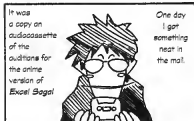
## END MISSION 1

# EXCEL'S AGE



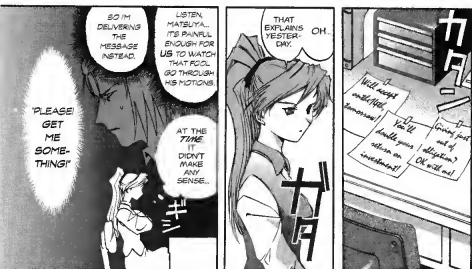
Vol.⑥

## We, The Media Elite: Part 1





# SATURDAY THE 13TH

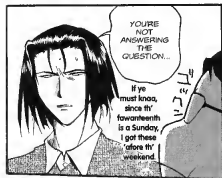


MISSION 2

SHALLOW WOUND ENTERTAINMENT







If ye  
must knoa,  
since th'  
fawanteenth  
is a Sunday,  
I got these  
'afore th'  
weekend.



WHAT IS THAT WHICH YOU'RE MAKING SUCH A DISPLAY OF EATING SO EARLY IN THE MORNING?

HEY,  
SUMI-  
YOSH!



THAT  
THING  
THEY  
TEACH  
JOURNAL  
ISTS!

**WHAT  
IS  
IT?!**

WAIT  
JUST A  
SECOND!

LEAVE IT.

How?

--IN  
HELL  
WOULD...!!

Who?

--WOULD  
BE  
SO  
WEIRD...!!

Where?

--DID  
YOU  
GO  
BEHIND  
OUR  
BACKS...!!

When?

--IN  
BLAZES  
...!!

What?

--KIND  
OF AN  
OBJECT  
RESEMBLING  
CHOCOLATE ...!!

Why?

--WOULD  
SOMEONE  
OUT OF  
DESPERATION  
...!!

SUMIYOSHI!!

What  
ye  
knaa...

GRANTED  
IN THAT  
BUILDING  
THERE'S  
WOMEN  
IN OTHER  
OFFICES,  
BUT...

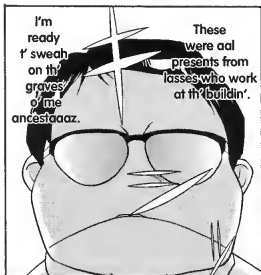
WAIT...SO  
IF YOU GOT  
IT BEFORE  
THE WEEKEND,  
THAT MEANS  
IT'S SOMEONE  
FROM WORK...

Well dependin'  
on how ye  
look at it,  
that's th' worst  
intorpretation  
as can be reckon.

Sur now  
I'm th'  
victim  
then?

DON'T  
YOU  
SEE?  
SHE'S  
JUST  
USING  
YOU!

OPEN  
YOUR  
EYES!



WELL,  
THEN, ARE  
YOU GONNA  
STOP EATING  
ALL THOSE  
CHOCOLATES  
IN PUBLIC? IT'S  
JUST GOING TO  
UPSET HIM.

I'm just  
about  
sure—no,  
strike that—  
CERTAIN that  
Misaki'll gliz  
'im nowt.

An' yit  
withoot  
sad cases  
like wor  
man there,  
where would  
th' candy  
companies be?

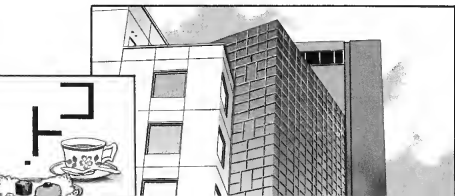
GUYS LIKE HIM  
GET OBSESSED  
ON THESE  
KIND OF  
OCCASIONS.  
THAT'S WHY HE MAY  
SEEM A LITTLE  
EMOTIONALLY  
UNBALANCED  
RIGHT NOW.

DON'T  
WORRY  
ABOUT  
IT.



Ye  
too  
are  
obsessed,  
I tek it.

SO...  
WHO  
DID  
GIVE  
YOU  
THOSE?



...YES,  
COME TO  
THINK OF IT,  
I SUPPOSE  
IT'S THAT  
SPECIAL  
DAY OF  
THE YEAR.

SO YOU'VE  
BROUGHT  
SOME  
CHOCOLATE  
TO GO WITH  
MY TEA  
TODAY,  
I SEE...

AND  
YET IT  
APPEARS  
THAT  
I HAVE  
DONE  
SO.

I HAD NO  
INTENTION  
TO CAUSE  
FURTHER  
OFFENSE...

SO.

ARE  
THESE  
HUMBLE  
BON-BONS  
MEANT  
TO BE THE  
STRAW THAT  
BREAKS THE  
CAMEL'S  
BACK?

THIS IS RELATIVELY  
MODERATE COMPARED  
TO CHRISTMASTIME,  
AND THE HORROR THAT  
IS BOSS'S DAY.

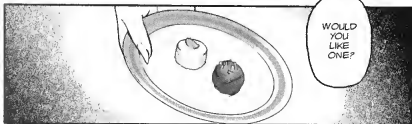
MODERATE,  
SIR.

—glasses  
scattered  
from  
white  
circuited

YES,  
YOU CAN  
REGARD  
THEIR  
MEASURE  
AS THE  
WEIGHT OF  
THOSE BONDS  
THAT HOLD  
ME TO THE  
MUNDANE  
WORLD.

WHAT  
AN  
AMAZING  
FILE,  
DOCTOR.







IT MIGHT BE INTERESTING TO ADOPT A REACTION OTHER THAN COMPLETE DISMISSAL.

NO, IT'S JUST THAT... IF YOU WISH TO KEEP YOUR RESERVE, THERE ARE OTHER WAYS TO EXPRESS IT.

YOU SAW THOSE NOTES ON MY DESK, DIDN'T YOU?



YOU DON'T FEEL YOU HAVE THE OBLIGATION TO SPREAD CHARM ABOUT...?

*MM.* WHY ARE YOU MAKING AN ISSUE OF THIS?



PLEASE DON'T TAKE THIS SERIOUSLY.

OH, NO.

ARE YOU TRYING TO SAY THAT YOU THINK I'M THE ONE WHO'S BEING CHILDISH?



WHY DON'T YOU TRY TO ENJOY THE MOMENT YOURSELF?

WELL THEN, ALL THE BETTER.

I DON'T HAVE ANYTHING TO COMPROMISE WITH.



I'M NOT SAYING YOU SHOULD COMPROMISE, YOU UNDERSTAND

THANK YOU FOR THE CHOCOLATE.



AND IF I MAY  
PLEASE DONT  
FEEL PRESSED  
INTO BEING OVERLY  
RESPECTFUL.  
I WOULDN'T MIND  
AT ALL IF YOU  
ALWAYS SPOKE TO ME  
ON EQUAL  
TERMS

AFTER  
ALL, YOU  
ARE NOT  
MY SUB-  
ORDINATE.

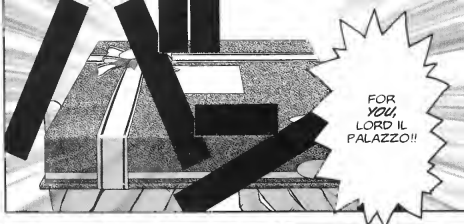
BUT  
THIS  
IS  
JUST  
HOW  
I AM.

SAME  
TO  
YOU.

SUNDAY THE 14TH







FOR  
YOU,  
LORD IL  
PALAZZO!!



WE  
HOPED  
IT  
MIGHT  
BE TO  
YOUR  
LIKING,  
OUR  
LORD.

SUPPOSEDLY  
SOME  
FAMOUS-  
NAME,  
EXTRA-  
FANCY  
PREMIUM  
ASSORTMENT,  
*SIR!*

A  
BOX  
OF  
CHOCO-  
LATES,  
*SIR!*



AND  
THIS  
IS...?



*SIR!* IT  
SEEMS  
THAT  
TODAY  
IS...

WHAT  
IS THE  
MEANING  
OF THIS?



I TRUST  
THAT YOU ARE  
ALSO AWARE  
I REGARD SUCH  
UNPRODUCTIVE  
OCCASIONS  
AS AN  
AFFRONT.

YES,  
I'M  
WELL  
AWARE  
OF THE  
RITUALS  
OF THE  
MUNDANE  
WORLD.



LET ME  
SET THE  
STAGE.  
YESTERDAY,  
AT A  
CERTAIN  
DEPARTMENT  
STORE...

THIS  
LEADS  
RIGHT  
INTO  
MY  
REPORT...

HMM?



OH  
YES,  
WE  
KNOW  
THAT  
SIR.



WE  
JUST  
HAPPENED  
TO BE  
WALKING BY.

...AN EXUBERANT EVENT  
(ITSELF A RARITY THESE  
DAYS, REALLY) TOOK PLACE,  
ONE OPEN TO THE PUBLIC.  
I ALLUDE TO A  
CHOCOLATE-EATING CONTEST;  
PLANNED IT SEEMS SAFE  
TO ASSUME, IN IMMINENT  
EXPECTANCY OF  
THE PRESENT  
OCCASION.



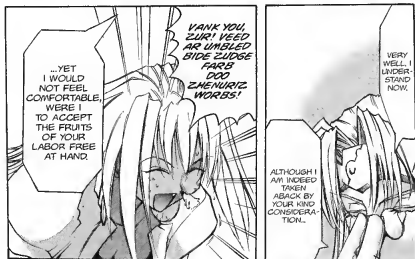
AND YED  
BIGDORÉE  
GAME  
AD A  
FRIZZ...

ding,  
dong's  
back

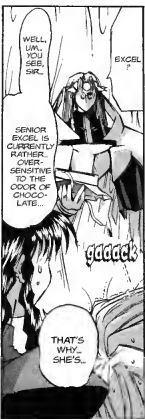
...OVER-  
WHELMED  
AS  
SENIOR  
EXCEL  
WAS  
BY THE  
DESIRE  
FOR  
VICTORY.



AND I  
COULDN'T  
STOP  
MYSELF...

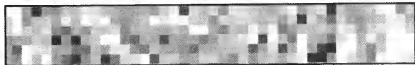






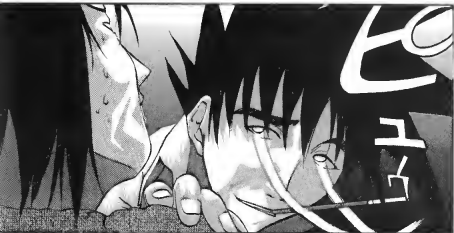


Cooperation by: Antonia, Po, and Jinnojiyou.









YEAH, I SAID GIVE HIM SOMETHING, BUT...

TOO DEEP FOR ME...

ALL I KNOW IS, I'M SO ENVIDIOUS OF YOU... YOU GOSH-DAMN PLAYBOY.

STILL, IT'S LIKE, ONE OF THOSE FASCINATING PHILOSOPHICAL QUESTIONS TO PONDER WHERE DOES THE DIFFERENCE LIE BETWEEN A MAN WHO GETS SOMETHING, AND A MAN WHO GETS NOTHING AT ALL?

HA! HA HA! HA HA HA! PSYCH! PSYCH! SORRY, MAN, SORRY, I FORGOT AGAIN HOW ROUGH THIS DAY IS FOR YOU, NOT EVEN A POSSIBILITY.

CRUDE...

THERE'S SOMETHING ABOUT THAT WOMAN... SHE'S JUST SO FREAKIN' CRUDE!!!

THIS IS EVEN WORSE THAN BEING CLOBERED.

BETTER POCKY WHERE LOVE IS, THAN A GODIVA ASSORTMENT AND HATRED THERE WITH!

IT'S NOT THE QUALITY!

IT'S NOT HOW MANY, RIGHT?

...IT'S SO PATHETIC, I CAN'T EVEN GET MYSELF ANGRY OVER IT...



# EXCEL'S AGE

SATURDAY THE 13TH (OF MARCH)





EXCEL SAGA



WHEN  
YOU'RE  
TALKING  
GUNS,  
YOU  
GOTTA..!

(sigh)  
it  
only!

カッパ、カッパ、  
カッパ、カッパ

NO!  
LET'S NOT  
LEAVE IT  
AT THAT!  
GET THE  
JAZZ THEME  
SCREAMING!

THE  
PLAINTIVE  
WAIL OF A MAN  
WHO WALKS  
ALONE, FOR  
WHOM LOVE  
SPARKS LIKE  
POWDER AND  
FADES LIKE  
SMOKE!

STILL,  
IT  
FEELS  
RIGHT  
IN MY  
HAND.

HEH  
HEH  
HEH

CAT-  
GRACE  
TENSE  
IN ALLEY  
SIL-  
HOUETTE,  
AND..



...WELL  
LET'S  
JUST  
LEAVE  
IT AT  
THAT.

SOH...

WHNSSK!  
THAT  
TRILBY  
HAT BRIM  
DOWN AND  
AROUND!  
THEN..

SAWING!  
THAT  
POINTY  
BEARD  
OUT  
FROM  
SHAG  
SIDEBURNS!  
THEN..

POP!  
THAT BENT  
STUBBY  
CIGARETTE  
IN TO  
DANGLE  
FROM A  
GRIN!

AND FOR  
A CHEAP,  
SPRING-LOADED,  
PLASTIC-  
PELLET-FIRING  
REPLICA  
TOY, THE

**BANG!**

DISAPPEAR!

# MISSION 3 THE BEAUTIFUL FORCE







OH WELL.  
THEIR TYPE  
WILL BE SWEEP  
AWAY ONCE  
THE CONQUEST  
IS COMPLETE.

THEY  
SEEMED  
KINDA  
I DUNNO  
EDGY

WHAT THE  
DILLY-O  
WALKIN'  
AROUND  
SOME DARK  
ALLEYWAY  
LIKE  
THIS IN  
A GANG

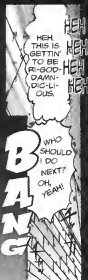




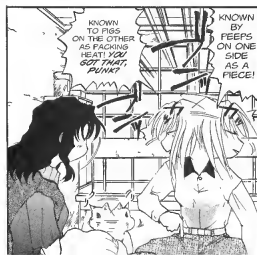
AND WOULDN'T YOU KNOW IT, I'VE JUST FOUND SOMEBODY'S LOST ITEM!



Bang Minus 45 Sec.



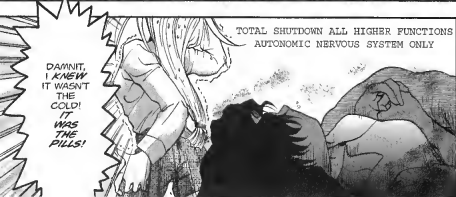
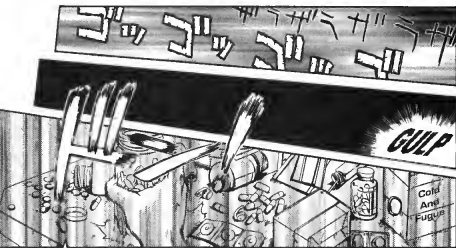
Bang Minus 30 Sec.





HA-  
CHAAAAAN!  
PLEASE!  
JUST  
TAKE YOUR  
PILLS AND  
COME BACK  
TO ME!

YEZZZZZZZ...  
ARE YOU  
HERE TO  
ROB THE  
PLACEE-  
EZZZZZZZZ?



TOTAL SHUTDOWN ALL HIGHER FUNCTIONS  
AUTONOMIC NERVOUS SYSTEM ONLY

DAMNIT,  
I KNEW  
IT WASN'T  
THE COLD!  
IT  
WAS  
THE PILLS!



HOW DID THIS GET THERE IN THE FIRST PLACE...?

WAIT! / KNOW! TRY THINKING BACK! START FROM THE BEGINNING!



Calm yourself, Excell  
Now of all times!

Lord Il Palazzal  
Please grant me the power to make calm and rational judgements!

HA  
HA  
HA...

Even I am not capable of that...



THEM EDGY, WALKIN'-AROUND-SOME-DARK-ALLEYWAY TYPES.

YUP  
YUP  
I COULD MAKE A PRETTY GOOD GUESS



YOU SEE, MINCE, GUNS PROVIDE US WITH MANY THINGS...

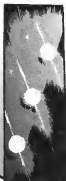
SO. THE QUESTION BEFORE THE PANEL **NOW** IS--  
WHAT CAN **THIS GUN** DO FOR **US**?



OKAY!  
I'M CALM NOW!

IN ANY CASE, NO NEED FOR PANIC. THIS WORLD IS POSITIVELY SWIMMIN' IN HOGLEGS, AND MINCE, AIN'T NO ONE GONNA KNOW THAT ONE O' THEM JUST HAPPENS TO BE **HERE!**





THE  
PLAY-  
GROUND  
AS  
YOUR  
WORLD...  
AND  
THE  
WORLD  
AS YOUR  
PLAY-  
GROUND!

**BEHOLD!**  
AN  
AGENT  
OF  
JUSTICE  
AT YOUR  
SERVICE!

YES! WITH THE CRITICAL  
ADDITION OF "GUNS,"  
A SELF-DEFENSE FORCE  
BECOMES A VIRTUAL ARMY!  
IMAGINE BEING ABLE  
TO REPEL CONSPIRACIES  
AGAINST THE THOUGHT OF  
LORD IL PALAZZO WITH  
A SIMPLE BULLET!



NO DOUBT  
(BOTH  
FIGURATIVELY  
AND  
LITERALLY)  
IT COULD  
BECOME A  
FORCE FOR  
**JUSTICE!**

**FORCE!**  
NO,  
STRIKE  
THAT...



**D  
E  
F  
E  
N  
S  
E  
!**



HUP!



YOU!!  
HOW'D  
YOU  
GET  
IN  
HERE!?







...Huh? HOW'D THAT HAPPEN?

DYING IS...

I'LL LEAVE THAT JOB TO MY FRIEND MR. HYDRO-SHOK™!

EITHER WAY, IT SEEMS LIKE YOU GOTTA KILL THE GUY AT THE END TO GET A SENSE OF CLOSURE...



ON THE OTHER HAND, THAT SOUNDED PRETTY COOL.

HAHAH. I SUPPOSE IF THE BULLET I SHOOT HITS THE PERSON, THEN, TECHNICALLY, I'M STILL THE ONE DOING THE KILLING.



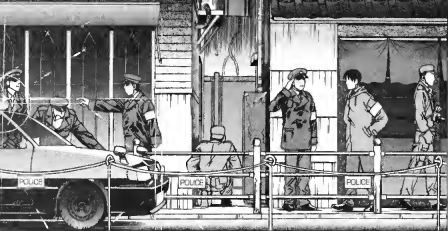
I SUPPOSE I'D BETTER GO PUT IT BACK WHERE I FOUND IT BEFORE ANYONE FINDS OUT.

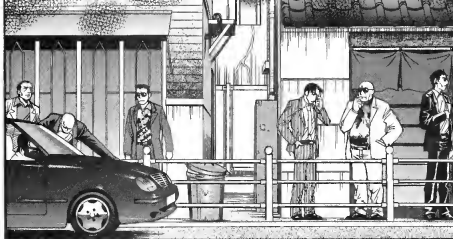
I GET THE FEELING THIS IS SOMEHOW A TRAGIC WASTE, BUT...



SORRY, GAT.

WELL, I CAN'T THINK OF ANY OTHER USE FOR THIS THING.













HANG  
IN  
THERE,  
HYATT!



NOW I  
CAN BUY  
HER SOME  
DECENT  
MEDICINE,  
THE KIND  
THAT BRINGS  
RELIEF, NOT  
PERSISTENT  
VEGETATIVE  
STATES!

I'M  
SAYE  
THERE,  
THAT'S  
A BIG  
BAG!

WOTTA  
HALL!



AND I'M  
SORRY IF  
THIS  
CAUSES  
YOU ANY  
TROUBLE,  
BUT  
I'LL HAVE  
TO PAY  
WITH  
THIS...

NO, ACTUALLY,  
SHE'S A WOMAN  
THAT JUST  
WON'T DIE...  
ANYWAY, CAN I  
PLEASE HAVE  
SOME?



DO  
YOU  
HAVE  
ANYTHING  
TO  
QUIET A  
GHOSTLY  
FIT IN  
ONE  
DOSE?

OH,  
DEAR...  
IS  
THE  
PATIENT  
A  
BABY?



WHAT  
KIND  
MA'AM?

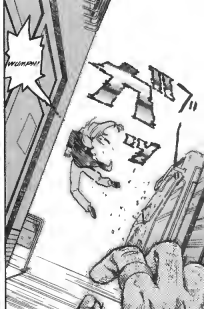
ONE  
MEDICATION  
TO GO,  
PLEASE!



OKAY!  
I'VE  
MADE  
UP MY  
MIND!

PHEW,  
I FEEL  
BETTER  
NOW.







HMM  
...?

IMPRESSIVE.  
VERY  
REALISTIC.

WHAT  
AN ODD  
THING  
TO BE  
LYING  
ABOUT.



BORED  
SO  
EASILY  
WITH  
A FUN  
GAME OF  
RUSSIAN...

IT'S  
SHAMEFUL  
JUST HOW  
FICKLE THE  
CHILDREN  
OF TODAY  
CAN BE.

JUDGING  
FROM THE  
SLOPPY WAY  
THIS WAS  
LYING ABOUT,  
IT MUST'VE  
BEEN  
SMUGGLED  
INTO THE  
COUNTRY  
THROUGH  
SOME  
ROUTE  
I'M NOT  
AWARE OF.

AH  
SO  
IT  
IS  
REAL



END MISSION 3





# EXCELENTA









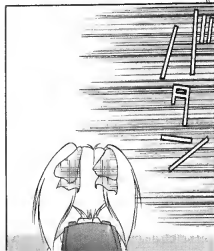
## MISSION 4 THE DREAMS OF THE DOLLS















OH,  
COME ON!  
HURRY  
UP, WILL  
YA!?

UM,  
SENIOR...

I'M LATE!  
I'M LATE!



THIS?  
THIS IS  
A GOOD  
LUCK  
CHARM  
FOR  
WHEN  
YOU'RE  
LATE  
AND  
HAVE  
TO  
HURRY.

WHY ARE YOU  
CARRYING A  
SLICE OF BREAD  
(SOMETHING VERY  
PRECIOUS TO US AT  
THE MOMENT)  
IN YOUR  
MOUTH?

DON'T  
YOU  
KNOW  
THAT?



PUT ONE  
OF THESE  
IN YOUR  
MOUTH, AND  
A FATEFUL  
COLLISION IS  
GUARANTEED!

OH,  
YES.







THERE'S  
NO  
DRIVER!

...SOME...

NOT  
ONLY IS AN  
APOLOGY  
IN ORDER,  
BUT LET'S  
HAVE YOU  
SHOW...



I'M  
GONNA  
CHECK  
THIS  
OUT.

JUST  
HOLD  
ON  
A  
SEC...

WERE  
WE  
NOT  
IN A  
HURRY?



WAKE  
UP!

HELLO?



HEY!  
COM-  
MONER!  
I'M  
TALKIN'  
TO  
YOU!

YOU CAN'T  
ENJOY  
PEACEFUL  
SLUMBER  
AFTER ALMOST  
CAUSING  
SOMEONE  
ETERNAL  
REST!





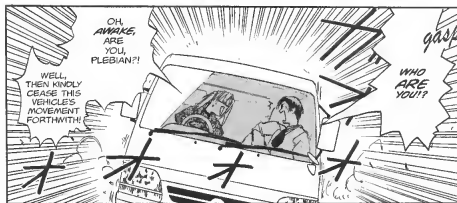
WHERE'S  
THE  
PEDALS  
ON  
THIS  
THING!?

STOP!  
HALTEN SIE  
IHR FAR-  
FEGNUGEN!



"DIRTY  
SOW!?" HEY!  
HEY!

ALL RIGHT!  
COME ODDA THE  
DASHBOARD!

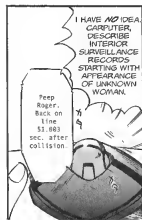


OH,  
AWAKE,  
ARE  
YOU,  
PLEBIAN?!

WELL,  
THEN KINDLY  
CEASE THIS  
VEHICLE'S  
MOVEMENT  
FORTHWITH!

gasp

WHO  
ARE  
YOU!?



I HAVE NO IDEA.  
CARPUTER,  
DESCRIBE  
INTERIOR  
SURVEILLANCE  
RECORDS  
STARTING WITH  
APPEARANCE OF  
UNKNOWN  
WOMAN.

Peep  
Roger.  
Back on  
line  
\$1.003  
sec. after  
collision.



THE  
THING  
TALKED  
AGAIN.

Master!

COME,  
COME,  
NOW!  
STOP  
IMMEDI-  
ATELY!

WHAT  
EXACTLY  
IS  
GOING  
ON?

Who is  
that woman  
sitting  
next to  
you?



Unknown woman/  
dirty  
sow and  
Master  
caught  
amidst  
passionate  
affair.

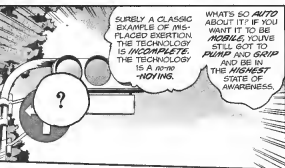
First  
event  
witnessed:

CHUCK  
YOU,  
FARLEY!

...BUT  
I'LL MAKE  
AN EX-  
CEPTION...  
JUST  
THIS  
ONCE!

AH!  
IF YOU  
WERE ONLY  
10 YEARS  
YOUNGER,  
MY DEAR...

WHAT  
THE  
HELLS UP  
WITH THIS  
VEHICLE!?



SURELY A CLASSIC  
EXAMPLE OF MIS-  
PLACED EXERTION.  
THE TECHNOLOGY  
IS *INCOMPLETE*.  
THE TECHNOLOGY  
IS A NO-NO  
-NO! NO.

WHAT'S SO *AUTO*  
ABOUT IT? IF YOU  
WANT IT TO BE  
*MOBILE*, YOU'VE  
STILL GOT TO  
*PUMP* AND *GRIP*  
AND BE IN THE  
*HIGHEST*  
STATE OF  
AWARENESS.



NOW, IF  
I WERE  
IN CHARGE,  
THERE ARE  
*CERTAIN*  
THINGS THAT  
I WOULD DO.  
IN *FACT*, I'VE  
ALREADY  
DONE  
THEM.

*WHY*  
IS IT  
THE  
CASE  
THAT  
THAT'S  
THE  
CASE?!

SOMEONE--PLEASE HELP!



OH, YES...  
I SUPPOSE  
IT WOULDN'T  
BE ALL THAT  
*OBVIOUS*.

HOW  
SHALL I  
EXPLAIN  
THIS...  
*HMM*,  
LET ME  
THINK,  
LET ME  
THINK...

I KNOW!  
SAY, HAVEN'T  
YOU TOO  
EVER BEEN  
PUT IN A  
TIZZY BY  
THAT  
HORRIBLE  
TERM --  
*AUTO-*  
*MOBILE*?

YOU  
DARE  
EVEN  
ATTEMPT  
TO UTTER  
THAT  
LINE?!

BEHOLD...  
MY  
PERFECTION!

THE  
FULL-  
AUTO  
MOBIL--

Peep.  
Antique  
insult.  
Phrase  
too corny;  
cannot  
locate in  
memory  
banks.

SHUT  
UP,  
JUNK  
HEAP!

What do  
you  
think  
you're  
doing  
to my  
Master?

LOOK,  
PAL--  
JUST  
STOP  
THE  
CAR,  
OKAY?

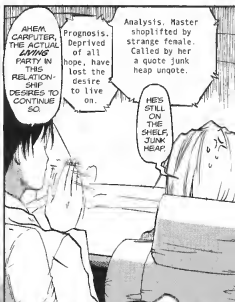
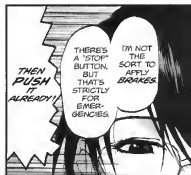
**KRAKK**

OH! AND WHAT  
PSYCHOTIC  
BLOOM IN FULL  
FLOWER IS SHE,  
THAT GREET'S GENIUS  
WITH KARATE?  
A HEAD THAT  
FINGERS SHOULD  
CARESS,  
NOT CHOP?

PUT  
THIS DEFECT  
IN PARK,  
YOU  
BORDERLINE  
PSYCHO!







OH.  
LOOK OUT.

Y-YOU-YOU...  
**PEDO-GOSUE!**







YES,  
ACTUALLY,  
I *HAVE*  
THOUGHT OF  
SOMETHING.

TURN  
RIGHT,  
PLEASE.

YOUR FAINT  
PRAISE  
IS GONNA  
DAMN US  
*BOTH*  
IF YOU DON'T  
THINK OF  
A SOLUTION,  
DR. SHÔJO  
HAWKINS!



OH,  
BRAVO.

Tsk,  
Tough  
chick

I ALMOST  
SUSPECT  
YOU WERE  
BORN IN A  
UNIVERSAL  
CENTURY.



WELL, I  
DON'T KNOW.  
AREN'T DRIVERS  
ALWAYS TURNING  
RIGHT? I WAS  
JUST HAVING A  
BIT OF *FUN* WITH  
YOU EARLIER,  
MY DEAR, THE  
TRUTH IS,  
I HAVE NO  
LICENSE  
EITHER.

WE MUST  
BE UP TO  
100 KM/H  
BY NOW!

WHAT'S  
*THAT*  
GONNA  
DO?!



HEY,  
GOOD IDEA  
FOR *ONCE*!  
WE'LL BE SAFER  
ON THE  
FREEWAY!



THE  
*ON-  
RAMP!*



HENCE THE  
*KINDA-  
SORTA-  
AUTO-  
MOBILE.*

I DIDN'T  
*MEAN* TO  
BE HERE.  
REALLY,  
I HAD NO  
CHOICE.

OH --  
LEFT.

AH, ME.  
AS LONG AS  
THE **ANY-**  
**LOAD** DOESN'T  
CATCH FIRE AND  
INCINERATE  
US AT A  
TEMPERATURE  
OF OVER  
TWO THOUSAND  
DEGREES  
CENTIGRADE,  
I SUPPOSE ALL  
WILL BE  
WELL.

FOR  
YOU SEE  
BEFORE YOU  
A MAN MOST  
CRUELLY  
FRESS-GANGED  
INTO HIS  
CURRENT  
TASK,  
THAT OF  
GENIUS  
DELIVERY  
BOY.

DO  
A  
RIGHT  
HERE.

**DANGER**  
**CONSTRUCTION**

HERE  
IS

HEY!  
THAT MEANS  
WE'RE NOT  
SUPPOSED  
TO GO UP  
THIS STRETCH  
OF--

WH--!?  
RIGHT?  
"RIGHT!?"

Master...

...HELLO!?









HMM...  
HOW DISGRACE-  
FUL OF HER.



NO,  
MY LORD,  
BUT THE CIRCUM-  
STANCES SURROUND-  
ING THE EVENT  
WERE IN THEM-  
SELVES STRANGE...

NOW  
HAS THIS BEEN CON-  
FIRMED TO  
BE TRUE?



REGARDING  
THE  
ADVENT  
OF  
OUR  
NEWEST  
OFFENSIVE.

FOR I HAD  
IMPORTANT  
NEWS  
PREPARED.



--I FALL  
FURTHER THAN THIS  
JUST  
AT THE WEEKLY  
STAFF  
MEETING!

hahaha!

FOOLISH  
COMMONER!  
FOR NOW  
COULD HE  
KNOW--

SHE  
HAS  
BEEN  
ABSENT  
FOR  
AN  
ENTIRE  
DAY  
NOW.

HMM.

**SIR!  
EXCEL  
IS  
GO!**

YES,  
PERHAPS  
THE  
SITUATION  
DOES  
CALL  
FOR--



AND  
NO  
COMMUN-  
ICATION,  
EITHER?

...THAT  
IS  
CORRECT,  
SIR.

UM...

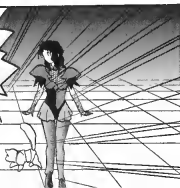
I EXPERIENCED  
THE PERILS OF  
EXCESSIVE  
SPEED AND  
RECKLESS  
VEHICULAR EN-  
DANGERMENT  
(I.E., I DROVE A  
CAR) FOR THE  
FIRST TIME!  
AND I THINK I  
GREW SLIGHTLY  
AS A PERSON.  
BUT LET ME  
CONCLUDE BY  
SAYING...



OH, IT WAS  
**TERRIBLE, SIR!**  
THERE WAS THIS  
MURDEROUS MINI-  
BUS WHICH WAS A  
STALKER WITH  
DELUSIONAL  
THOUGHTS  
CONVINCED IT WAS  
THE LOVER OF A  
STRANGE YOUNG  
MAN WHO DID A  
MAGIC TRICK AND  
SUDDENLY  
DISAPPEARED AND  
I WAS ALONE!



...OUT FROM  
THE DEEP  
I AM COME--  
ESCAPING THE  
CLUTCH AND  
DIFFERENTIAL OF  
CERTAIN  
DEATH!



# MISSION 5/ JUST COME BACK



*PLUS*  
I DISCOVERED  
A NEW  
ACCESS  
ROUTE TO  
HEADQUARTERS!



to wit:

HAD THE WIND-SHIELD WITHSTOOD THE SIX KARATE CHOPS I ADMINISTERED, I WOULD HAVE MOST LIKELY BECOME A WATERLOGGED CARCASS, AT THE VERY LEAST UNPLEASANT; AT WORST A HOBOS EFFRIGY SWELLED WITH THE GAS OF INTERNAL DECOMPOSITION, FEATURES MUTILATED BY FEEDING SHRIMP AND OCTOPUS IN A HUMILIATING REVERSAL OF THE NATURAL FOOD CHAIN!

HAVING OVERCOME SUCH ADVERSITY, I'D LIKE TO FURTHER EMPHASIZE MY REGRET AT THE TARDINESS MY GUIDANCE BY HOMING INSTINCT (AS OPPOSED TO SIMPLY SWIMMING TO SHORE AND WALKING BACK VIA A CONVENTIONAL ROUTE TO HQ) INDUCED! I BEG MY LORD HOWEVER TO CONSIDER THE TRAUMATIC EVENTS IMMEDIATELY PRECEDING..

--ONE REQUIRING, HOWEVER, A DELAY OF 24 HOURS TO CHART, FOR WHICH I WOULD LIKE TO SAY FROM THE BOTTOM OF MY HEART (OR, MORE ACCURATELY, THE BOTTOM OF THE OCEAN, AS THAT'S WHERE I WAS) I'M SORRY!

OH, SENIOR, ARE YOU ALL RIGHT?

Leg

A~

AND YET I MUST APOLOGIZE AGAIN

HYATT, I WILL ASK YOU TO EXPLAIN THE MISSION TO EXCEL, ONCE SHE HAS CALMED DOWN SOMEWHAT

IT SEEMS THE SITUATION WAS RESOLVED WITHOUT INCIDENT

OH, UM... YES, SIR...

NOW, THEN, THE PLAN IS AS FOLLOWS--



IVE  
HAD YOU  
ASSEMBLE  
IN ORDER  
TO MAKE AN  
IMPORTANT  
ANNOUNCE-  
MENT.



THE CITY  
ENVIRONMENTAL  
SECURITY  
ADMINISTRATION  
HAS JUST  
ACQUIRED  
A NEW  
MEMBER.



ALLOW ME TO  
INTRODUCE  
YOUR LATEST  
CO-WORKER IN  
THIS PROUD  
DEPARTMENT..



..ROPPONMATSU!!



HELLO.  
I'LL BE  
JOINING  
YOUR  
OFFICE  
FROM  
TODAY.  
MY NAME  
IS  
ROPPON-  
MATSU.

I'M GLAD  
TO  
MAKE  
YOUR  
ACQUAINT-  
ANCE.



BUT  
NOW IS IT  
KEPT  
IN PLACE?  
THAT  
PART'S  
STILL  
UNKNOWN.



TAKE  
A LOOK.  
THE  
COLOR  
IS JUST  
A LITTLE  
BIT  
OFF.

DAMN.  
MORE AND  
MORE, I'M SURE  
THAT SOME  
CRAZY-ASS  
SECRET  
TRUTH OF THE  
UNIVERSE  
IS AT THE  
BOTTOM  
OF THIS.



WAIT.  
IS IT  
REALLY  
HAIR?



SHE'LL BE  
THE FIRST  
JUNIOR  
YOU'LL  
HAVE ON  
THE  
STAFF.

AND  
THAT  
HAIR.



hee.  
hee.



NOW I'M  
STARTING  
TO  
WONDER.

Yer  
gerrin  
th' most  
oot o'  
this jurk,  
aren't  
ye?



I'M  
GONNA  
CHECK  
IT  
OUT!



HEY!  
WHAT DO YOU  
THINK YOU'RE  
DOING!?

I CAN'T  
HOLD  
BACK  
ANY  
LONGER,  
MAN!



wh--



RIIIIGHT.  
ROPPONMATSU?  
I'M IWATA.  
NICE TO  
MEET YOU!

I JUST  
INTRODUCED  
HER.  
HER NAME  
IS ROPPON-  
MATSU.

HA  
HA  
HA

OH,  
C'MON  
SIR! TELL  
ME!

...YOU'RE  
ALLOWING  
THAT MORON  
TO HIJACK  
YOUR  
BRAIN  
AS WELL.

WATANABE-  
KUN...

WHERE'D  
SHE  
COME FROM?

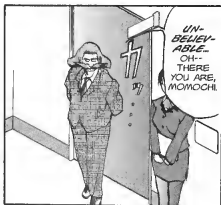
HEY,  
WHO THE  
HELL  
IS  
SHE??

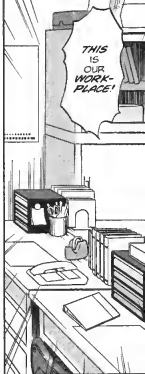


--WILL  
YOU  
MARRY  
ME?

HEY,  
DOCTOR!  
WHO'S  
THIS  
GIRL?!

YOU  
WEREN'T  
LISTENING,  
WERE  
YOU?







OH...I  
WAS  
TYPING.

Erm,  
I wuz wonderin'  
ye knaa,  
if ye hev any  
thoughts on Iwata's  
conduct reet now.

MIND  
WHAT  
TALK?

How Matsuya.  
Do ye  
not mind  
this toolk?

ONCE  
FANNED BY WINDS  
OF JEALOUSY,  
ONE REALIZES  
FOR THE FIRST  
TIME THE  
TRUE HEAT  
OF THE BLAZING  
PASSION WITHIN  
ONE'S  
HEART!

use not  
oh, you're  
such  
a fool.

YOU SEE  
STRAYING OFF  
AND BUILDING  
ANXIETY  
ARE IMPORTANT  
ELEMENTS  
THAT CAN  
ENHANCE  
A ROMANTIC  
RELATION-  
SHIP!

MISAKI'S  
THE  
ONLY  
ONE I  
*TRULY*  
CARE  
ABOUT!

SUMIOYOSHI!  
IT'S  
NOT  
WHAT  
YOU  
*THINK!*

None  
whorrsurewah,  
then.

FOR  
SOME  
REASON,  
I'VE GOT  
THAT IN  
MY EARS  
RIGHT  
NOW.

DO  
YOU KNOW  
THAT KIND  
OF BUZZING  
SOUND YOU  
HEAR IN  
SUMMER...  
THE  
CHIRPING OF  
CRICKETS IN  
AN EMPTY  
STADIUM?

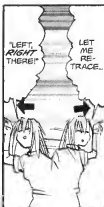
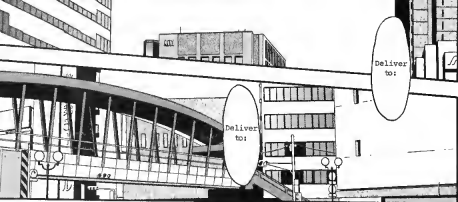
BEAUTIFUL  
DAY  
OUTSIDE!

ALL  
RIGHT!  
*LUNCH*  
TIME!











...HUM?  
WHAT  
DO  
YOU  
MEAN?

WHY  
DONT  
WE  
JUST...  
LEAVE  
THE  
PACKAGE  
HERE  
AND GO  
BACK?



SENIOR...

WHAT  
IS IT,  
HA-CHAN?

DARN!  
WE'RE  
SUPPOSED  
TO LEAVE  
THIS OFF  
IN ONE  
MINUTE!

UM...  
SENIOR  
...?



HA HA HA  
MY  
BAD

AHEM



THE PUNCTUAL  
THING ISN'T  
WORKING OUT HERE,  
SO MAYBE WE SHOULD  
JUST GO BACK TO  
THE START AND  
FIGURE THIS OUT...

YEAH!  
AT THIS  
POINT,  
WE *KNOW*  
WE'RE NOT  
GOING TO  
MAKE IT.



HEH-HEH,  
HA-CHAN.  
VERY  
FUNNY.

WHEN  
*WAS*  
THE  
LAST  
TIME?



HEY--  
IT'S  
BEEN  
A WHILE!





...HUNT?

SOME-  
ONE  
JUST  
CALLED  
THE POLICE.

WELL,  
I DON'T KNOW  
WHAT'S IT ALL  
ABOUT,  
BUT THERE'S  
A BOX OVER  
THERE,  
COVERED  
IN BLOOD.



PRE-TY  
FREAK-Y,  
EH?

BAK!  
YOU'RE  
RIGHT!



EVERYONE  
PLEASE  
REMAIN  
CALM AND  
LISTEN TO ME.

THANK  
YOU,  
SIR!

RIGHT.  
MOMOCHI,  
TAKE  
CHARGE  
OF MEDIA  
MANAGEMENT.  
THIS SOUNDS  
INTERESTING,  
SO I'M  
HEADING FOR  
THE SCENE  
TO ASSUME  
PERSONAL  
COMMAND.

DOCTOR  
PLEASE  
INITIATE  
TRAFFIC  
CONTROL  
AND  
EVACUATE  
THE AREA.

UNDER-  
STOOD.  
ACTUALLY  
I'M VERY  
CLOSE  
TO YOUR  
LOCATION  
RIGHT  
NOW.



HUH!? A TIME BOMB!?

THE  
BOMB  
IS  
ARMED,  
AND...

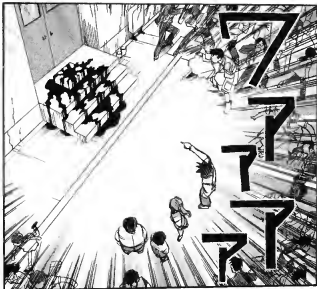
INSIDE  
THE  
BOX  
IS  
A  
TIME  
BOMB.

?!

SENIOR  
MATSUYA,  
PLEASE  
KEEP THE  
CROWDS  
BACK FROM  
THE  
TIME  
BOMB.

WELL,  
THE  
**BLOOD**  
CERTAINLY  
ADDS  
THAT  
DESIRED  
NOTE OF  
MENACE.

Makes  
it seem  
scary.



WAIT A  
SECOND!  
HOW  
DO YOU  
**KNOW**  
ALL THIS,  
ANYWAY!?

THE  
DOCTOR  
WILL BE  
HERE  
SOON!

THINK  
IT'LL  
REALLY  
EXPLODE!?

NAH!  
**YOU** GET  
YOUR-  
SELF  
KILLED!

HEY, WHY  
DON'T  
**YOU** DO  
SOME-  
THING?  
WASN'T  
THIS  
COVERED  
IN  
TRAINING?

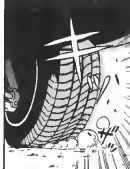
It may be  
chatter-sensitive  
ye knaa.

...WELL,  
I GUESS I'D  
BETTER TAKE  
HER WORD FOR  
NOW...



HE'S  
REALLY  
HERE!

DOCTOR!

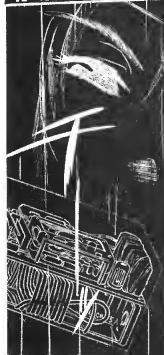


HUH?  
I DON'T  
HEAR  
HER  
TALKING  
TO HIM...

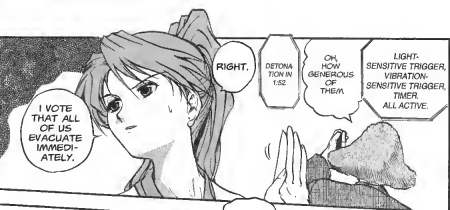
ASSESS-  
ING  
BOMB  
NOW,  
SIR.

ROFFON-  
MATSU--  
HOW DOES  
IT LOOK?

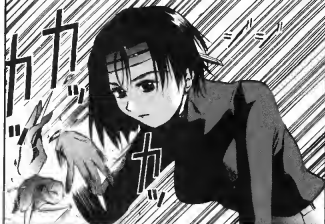
I'VE BEEN  
BRIEFED  
ON THE  
SITUATION.  
NO, DON'T  
WORRY.  
SHE'S A  
SPECIALIST.











10 SECONDS LEFT.

I NEVER  
IMAGINED AN  
OPPORTUNITY  
TO TEST HER  
CAPABILITIES  
WOULD ARISE  
SO SOON...  
HMM.



FIVE?  
WHAT KIND  
OF DRAMATIC  
TIME  
REMAINING  
IS THAT?  
AREN'T YOU  
SUPPOSED TO  
STOP IT ON  
"001"? OR AT  
LEAST "002"?

WOW!  
THIS IS  
TOTALLY  
LIKE A  
MOVIE!

DISARMING  
WILL BE  
COMPLETE  
AFTER  
TIMER  
RESET  
CORD IS  
SEVERED.

AH,  
YES.  
CUT  
IT.



## END MISSION 5



MAKE  
UP FOR  
ALL  
THE  
TIMES  
YOU  
WERE  
HEALTHY  
P

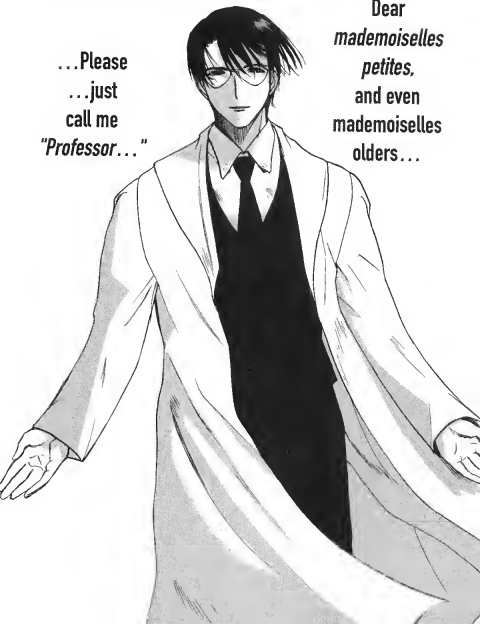
**MY SHIRT!**  
IT'S LIKE  
A BIG OL'  
BOTTLE OF RIT!  
HA-CHAN, *PLEASE*  
STOP BLEEDING!  
WHAT ARE YOU  
TRYIN' TO DO,  
ANYWAY!?

Featured Character # (abbreviated because this was too much of a pain)

# GOJYOU SHIOUJI

...Please  
...just  
call me  
"Professor..."

Dear  
*mademoiselles*  
*petites,*  
and even  
*mademoiselles*  
olders...



Featured Character (?)

**ROPPONMATSU TYPE I**





REPORTERS?  
KEEP THEM  
CONFUSED!  
ACTIVATE  
MISINFORMATION  
CAMPAIGN!

YES!  
BLOW UP  
A BUILDING  
OR TWO  
THAT AREN'T  
IMPORTANT AS  
CAMOUFLAGE,  
IF YOU MUST!

AND  
BRING  
ME A  
SPARE  
WIG IM-  
MEDIATELY!

THAT'S  
RIGHT!  
I DON'T  
CARE IF YOU  
HAVE TO  
RESORT TO  
USING  
ONE OR  
TWO OF THE  
ACBS WE'VE  
HELD  
BACK!

FIRE  
CREWS ON  
SCENE! SITE  
CLEARANCE  
AND  
RECOVERY  
TEAMS  
STANDING  
BY!

SECURED  
100-METER  
PERIMETER  
AROUND  
GROUND  
ZERO!

ゴキ  
オオ  
オオ  
オオ

MISSION 6  
THE STRING-PULLER









DOCTOR  
KABAPU!

AS I SAID  
BEFORE, I  
ACCIDENTALLY  
ENCOUNTERED  
A FREAK, LEADING  
TO WHAT WE  
SCIENTISTS  
TERM A FREAK  
ACCIDENT!

HOW MANY  
TIMES DID I  
SAY TO YOU,  
PLEASE WAIT  
THIRTY-SIX  
HOURS  
UNTIL THE ROBOT IS  
COMPLETELY  
DRY?

I DON'T REMEMBER  
THE SPECIFICATIONS  
BEING THAT IT  
SHOULD SUFFER  
CATASTROPHIC  
FAILURE IN BUT  
A SINGLE DAY!

HOW IS IT  
THAT THE UNIT  
FAILED UNDER  
OPERATIONAL  
CONDITIONS  
OF THE KIND I  
SPECIFICALLY  
LAID OUT  
FOR IN ITS  
MINIMUM  
MISSION  
REQUIRE-  
MENTS?

OH,  
HOW  
UTTERLY  
DIS-  
TRESSING!!

YOU MAKE  
ALL SORT OF  
OUTRAGEOUS  
DEMANDS  
UPON ME  
TO DELIVER  
THE RIPE FRUIT  
OF GENIUS,  
WHICH  
YOU THEN  
GNAW AND  
DEVOUR IN BUT  
A SINGLE DAY!  
WHAT IS THE  
MEANING  
OF THIS?

YOU'RE  
TELLING  
ME  
THAT  
WASN'T A  
JOKE?

EVEN.

hmph.

IT  
SEEMS...  
WE  
ARE  
EVEN.



STRANGE  
THAT  
WATER SHOULD  
LEAK IN, EVEN  
THE WINDOWS  
ARE ARMORED  
TO PREVENT  
A BREAK-IN...  
OR OUT.

Heh  
heh  
heh

HMM...YES.  
WELL...  
ACTUALLY,  
THE VAN *WAS*  
SUPPOSED  
TO SEAL  
ITSELF  
AUTO-  
MATICALLY...

A CRASH, YES,  
BUT HOW'D IT  
COME TO EVENTS  
WHERE I HAD TO  
INITIATE AN  
*UNDERWATER  
SALVAGE  
OPERATION?*



I'M  
AFRAID  
IT WON'T  
WORK,  
DOCTOR.  
ROPPON-  
MATSU  
WAS  
*MASSIVE.*

BUT I RECALL  
THAT I  
PROVIDED YOU  
WITH THE  
NECESSARY  
TECHNICAL DATA  
REGARDING...



THAT'S A  
*DIFFICULT*  
QUESTION  
TO ANSWER,  
AFTER YOUR DESIGN  
SPECIFICATIONS...  
A MULTI-FUNCTIONAL  
PLATFORM, TO BE  
HOUSED IN THAT  
SPECIFIC SIZE  
AND SHAPE...

ITS  
ABILITY TO  
WITHSTAND  
EXPLOSIVE  
OVER-  
PRESSURE  
WAS BASED  
ON ITS  
*DENSITY,*  
AS I  
*BELIEVE*  
I WROTE  
IN THE  
MANUAL



THAT ASIDE...

YOU'VE  
SEEN  
THE  
CONDITION  
IT'S IN.  
CAN IT  
BE  
REPAIRED?



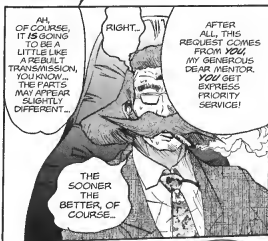
OH, FOUR  
CERTAINEMENT!  
WOULD YOU  
*LIKE ME*  
TO?!"

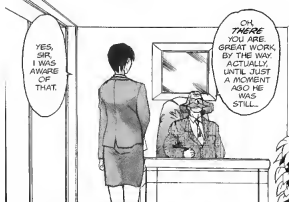
*CAN  
IT BE  
REPAIRED?*



A *LINEBACKER*  
WITH A  
*SWEATBAND.*  
CHAIRS WOULD  
BREAK, HEELS  
COLLAPSE.  
NO, I THINK  
*LIGHTER*  
FEET ARE  
WHAT YOU  
REQUIRE...

...





YES, SIR, I WAS AWARE OF THAT.

OH THERE YOU ARE. GREAT WORK, BY THE WAY. ACTUALLY, UNTIL JUST A MOMENT AGO HE WAS STILL...



EXCUSE ME, DOCTOR.



...YOUR POINT IS TAKEN.

I FEEL THERE IS NO REASON TO SEE HIM ANY MORE THAN I HAVE TO.



OH, AHEM!



ONE ADDITIONAL QUESTION, DOCTOR, AND THAT WILL BE ALL FOR THIS MORNING -- WHAT SHOULD BE DONE REGARDING THE OFFICE PERSONNEL YOU HAD INCARCERATED?

I SUPPOSE I SHOULD BE THANKFUL FOR OUR PUBLIC'S LETHARGY IN THIS ERA OF PEACETIME.

...WHO?

HERE IS THE REPORT, DOCTOR. THE INFORMATION CONTAINMENT ON THE BOMB EVENT IS COMPLETE.

WHAT'S OUR DAMAGE ASSESSMENT ON THAT?

SMALL TO MODERATE. IT PROVED NECESSARY TO TENDER SOME CLASS 'D' MONETARY OUTLAYS TOWARDS CERTAIN LOW-RANKING PARTIES.

Jeez, the idiot even ripped his clothes for atmosphere..

HEY, HE SEEMS TO BE HAVING A JOLLY GOOD TIME IN THERE. WHY DON'T WE JUST COME BACK IN A FEW YEARS OR SO?

BUT, SIR...

UM, EXCUSE ME. NO, I'D RATHER NOT STAY. NO, REALLY!

HEY! 65532!! OUTTA YER CELL!

ACTUALLY, I CAN WAGER A GUESS...

THAT LOUSY, FAT-CAT BASTARD! HE WAS JUST GONNA LET US ROT! WHY THE HELL DO WE HAVE TO GO THROUGH THIS CRAP, ANYWAY?

...YOU KNOW, THERE ARE TIMES WHEN I ENVY YOU, IWATA-KUN.

Thirteen 00-02?  
Felt a whole day, like.

HUH? THIRTEEN? REALLY? FELT LIKE ONLY A COUPLE HOURS TO ME.

THIRTEEN MARKS ON THE WALL... ONE FOR EACH HOUR OF THE ORDEAL GENTLEMEN, WHY NOT THINK OF IT AS A SPECIAL EXPERIENCE TO REMEMBER?



ROBOT!?!  
ROPPON/NATSU  
WAS A  
ROBOT!?!

a...



I HAVE COME TO THIS  
FACILITY TO EXPLAIN WHY  
IT BECAME NECESSARY  
TO DETAIN YOU HERE  
TEMPORARILY -- IN ORDER  
TO HELP MAINTAIN THE  
CONFIDENTIALITY  
OF THIS  
INFORMATION.

YES. THE  
INFORMATION WAS  
WITHHELD FROM  
YOU SO THAT  
WE COULD BEST  
EVALUATE ITS  
CAPABILITIES.



WELL,  
THE IN-  
TENTION  
WAS  
MORE  
TO DO  
SOME  
"IN-THE  
FIELD"  
TESTING,  
BUT...

WHAT'S  
SOME-  
THING  
LIKE  
*THAT*  
DOING  
IN OUR  
OFFICE!?



I WAS STARTING  
TO SUSPECT  
BUT... NOW I'M  
JUST ONE STEP  
DEEPER IN THIS  
MESS, I SUPPOSE.

Frankly, I wish  
I didn't know.

SHE  
WAS  
A...!

Forst th'  
ray-gun,  
now this...

I CAN'T  
BELIEVE  
IT...





IN A  
RATHER  
LARGE  
DUSTFAN.

HEY,  
DOCTOR!

WHERE'S  
ROPPON-  
MATSU,  
ANYWAY?



YOU  
ARE, OF  
COURSE,  
AWARE OF  
THE FINAL  
OUTCOME.

ALTHOUGH I  
WAS PLEASED  
TO SEE THAT  
NO PROBLEMS  
AROSE REGARDING  
ROPPONMATSU'S  
BLENDING  
INTO NORMAL  
HUMAN  
SOCIETY...



--I MEAN,  
HOW  
DO YOU  
REACT  
TO SOME-  
THING LIKE  
THIS?!

BUT  
HOW  
ARE  
WE--

SHE'S  
GONNA  
BE ALL  
RIGHT!  
ISN'T THAT  
GREAT, WATA-  
NABE?

ボン  
ン



THIS  
CONCLUDES  
YOUR  
POST-  
INTERVIEW  
BRIEFING.  
YOU MAY  
NOW  
LEAVE  
PRISON...

WATA... YOU  
DON'T HAVE A  
CLUE AS TO  
WHAT'S  
ACTUALLY  
GOING  
ON HERE,  
DO YOU?

C'MON -- SO  
SHE'S A LITTLE BIT  
OF A ROBOT.  
DON'T DISCRIMINATE  
AGAINST YOUR  
FELLOW  
COWORKERS'  
PERSONALITY,  
DUDE.

I divven't knoa.  
Porhaps  
we've just aal  
become surt a'  
desensitized.



HOWEVER,  
IT SEEMS  
THAT REPAIRS  
WILL BE  
COMPLETED  
BY TOMORROW...  
SUPPOSEDLY.

AT THAT  
POINT, I'LL  
INTRODUCE  
HER\* TO  
YOU AS  
IF WE WERE  
STARTING  
OVER.

WAIT.  
HE JUST  
SAID IT WAS  
BLOWN  
TO BITS...  
THEY CAN  
FIX IT THAT  
QUICKLY?

It took them  
laanger just  
t' put in me  
new fan belt.



"KEEP SECURE  
THE INFORMATION."  
RIGHT, DOC.  
DON'T WORRY --  
THERE'S NO WAY  
IN HELL *THIS*  
LITTLE DETAIL'S  
GONNA  
LEAK OUT.

Say it w/  
conviction, and  
they'll think  
YE are th' one w/  
a couple o'  
SCREWS loose.

WHAT ARE WE  
SUPPOSED TO SAY?  
"I WORK WITH A  
MECHANICAL ROBOT?"  
"OH, YEAH -- I'VE  
GOT PLENTY  
OF THOSE AT  
*MY* JOB."

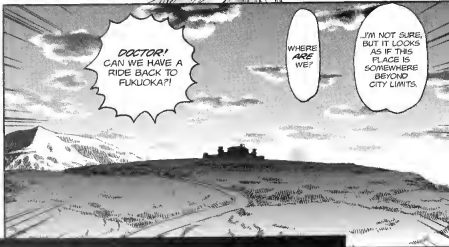
YEAH,  
YEAH!

...BUT  
I MUST  
REMIN  
YOU  
TO KEEP  
SECURE  
THE  
INFORM  
ATION  
YOU  
HAVE  
HEARD  
TODAY.

...VERY  
GOOD.



HMM.  
WE  
WERE  
HELICOPTERED  
IN  
BLINDFOLDED...



**DOCTOR!**  
CAN WE HAVE A  
RIDE BACK TO  
FUKUOKA?!

WHERE  
**ARE**  
WE?

I'M NOT SURE,  
BUT IT LOOKS  
AS IF THIS  
PLACE IS  
SOMEWHERE  
BEYOND  
CITY LIMITS.



NOW,  
I'M SURE  
YOU'RE ALL  
DOING YOUR  
BEST TO GET  
BACK TO  
WORK  
AFTER THE  
UNFORTUNATE  
EVENTS OF  
YESTERDAY.



I WANT  
YOU TO  
WELCOME  
ROFFON/MATSU  
AGAIN INTO YOUR  
NORMAL DAILY  
ROUTINE.



STRANGE,  
HE SHOULD BE  
HERE BY NOW.  
HE'S LATE.



I ASK,  
IN THE INTERESTS  
OF THE EFFECTIVE  
UTILIZATION OF  
OFFICE EQUIPMENT,  
THAT YOU ATTEMPT  
TO INTERACT  
WITH HER AS IF  
SHE WAS JUST  
ANOTHER PERSON.



AND  
ALTHOUGH YOU  
MAY HAVE  
BEEN TAKEN  
ABACK TO  
LEARN OF  
HER TRUE  
IDENTITY..



GOOD  
MORNING,  
CLASS!



I DON'T  
BELIEVE  
YOU'VE  
ALL  
MET  
BEFORE.

A  
RARE  
GENIUS

Shoun's  
seems to  
have  
enough  
sense

WHO'S  
THIS  
MORON?

WHICH  
FLOOR  
ARE  
WE  
ON?!

WHAT  
THE  
HELL?!



I AM  
GOJYOU  
SHOUJI,  
Ph.D., Sc.D.,  
SICE --  
AND I'M  
FREE!

PLEASED  
TO  
MAKE  
YOUR  
ACQUAINT-  
ANCE!

THIS IS  
SUCH AN  
OCCASION.













YES, WHILE SHE'S LIGHT AS A DEGAS DANCER, SHE'S STURDY AS A RENAISSANCE SLAVE! YOU'LL NOTICE THE BODY IS EXTRA-ORDINARILY WELL CRAFTED!



ROPPON-MATSU II, THERE'S NOTHING ABOUT YOU THAT CAN'T BE PUT TO GOOD USE.

OH, WHY WOULD I GIVE YOU SUCH A WORTH-LESS CAPACITY?

OF COURSE I CAN'T! RIGHT, MASTER?



DAMNIT! JUST A BIT OF PROVOCATION AND HE REGRESSED TO THE 2ND GRADE!

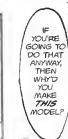
WELL, CAN YOU FLY, HUM!? HOW ABOUT BITING PEANUTS WITH YOUR EYELIDS!?

well?!



OH... I CAN'T EXPLAIN! IT'S JUST A LITTLE DIVERSION OF MINE.

A FRUIT OF MY GENIUS, BUT IT'S NOT QUITE RIPE, HA-HA!



IF YOU'RE GOING TO DO THAT ANYWAY, THEN WHY'D YOU MAKE THIS MODEL?

mmm? WELL, NOW, HOW SHALL I PUT IT?



OF COURSE I COULD HAVE; I'M A GENIUS.

AND IF YOU MUST KNOW, I'M PREPARING A SPARE BODY-FRAME AT THE MOMENT IDENTICAL TO THE ORIGINAL MODEL.

COULDN'T YOU HAVE JUST FIXED HER TO BE LIKE SHE WAS BEFORE?

I SAY YOU'RE USELESS, D'YOU HEAR!?





...AND  
YOUR  
NERVOUS  
ANXIETY...

YOUR  
FEELINGS  
OF  
DISAPPOINT-  
MENT...



STRANGE  
THAT THEY  
ARE NOT  
REPORTING  
BACK  
WITH  
THEIR  
SUCCESS.

HAIPH

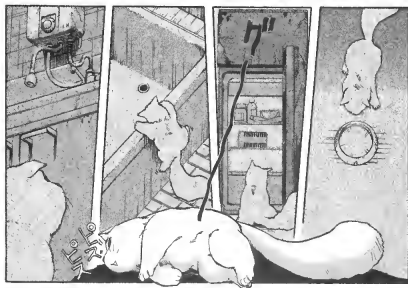
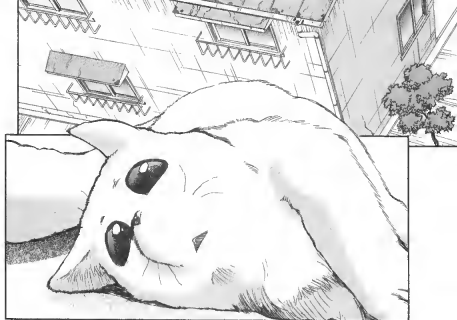
...FUNNY,  
HOW MY  
OWN  
DEAR  
DUO  
NEVER  
FAILS TO  
SURPRISE  
ME.

I HAD NOT  
IMAGINED  
THIS COULD  
EFFECTIVELY  
CONTAIN YOU,  
BUT...



IT  
SEEMS  
YOU  
BELIEVE  
YOU'VE  
SUFFERED  
A MAJOR  
SETBACK.

HHHHH...



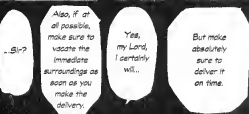
...AND NOW THE STORY MUST BACKTRACK ONE DAY!  
END MISSION 6



MISSION 7  
AND THE ONE THAT DANCES









POOR  
HA-CHAN.

SHE'S  
SPOUTING  
OFF  
AGAIN.

Bear in mind that "misfortune" is a relative term.

That  
which  
you now  
have  
is a  
dangerous  
object...

TO BE  
PERFECTLY  
FRANK,  
I MUST  
CONFESS  
I'M NOT  
SURE IF  
I CAN GIVE  
A CONVINCING  
EXPLANATION  
OF RECENT  
EVENTS.

AFTER ALL,  
A NORMAL  
PERSON WOULD  
HAVE BLED OUT  
ENTIRELY  
BY NOW.

...one  
which will  
cool the  
heads  
of those  
obsessed  
and  
rushed.

if you  
escape  
without  
misfortune,  
I dare say  
that one  
could not ask  
for a more  
wondrous  
outcome.

WELL,  
ALL RIGHT!  
MAYBE  
*THAT'S* THE  
PROBLEM!  
BUT *WHERE*  
COULD I FIND  
SOME BLOOD  
AROUND  
HERE?!

TOO MUCH BLOOD?



"DR. IWATA  
HASN'T  
RETURNED?"



I'M GOING TO  
TAKE A CLOSER  
LOOK AT THE BIG  
BARBECUE!  
WHY DON'T YOU  
JOIN ME?  
IT'S NOT  
EVERYDAY THAT  
YOU CAN  
SEE BURNT,  
TWISTED...

I  
THOUGHT  
YOU WENT  
OUT FOR  
LUNCH?

DOC-  
TOR.

WHY? THIS IS  
A BLAST, AND  
I DO MEAN BLAST!  
A REAL  
ACCIDENT  
INVOLVING AN  
EXPLOSION!  
*(Fireworks  
going)*

WHY,  
YES...  
ACTUALLY,  
I DO.

"ANY  
IDEAS  
WHERE  
HE  
MIGHT  
BE?"

NO  
THANK  
YOU,  
DOCTOR.



YES,  
BEST  
GET  
HIM TO  
THE  
BRAIN-  
WASHING  
UNIT  
ASAP.

I SUPPOSE  
THAT MAKES  
HIM A SORT  
OF DIGNITARY.  
YOU REALIZE  
THIS WILL  
COMPLICATE  
MATTERS.

*(beat)*

...ANOTHER  
ONE  
APPREHENDED  
AT THE  
SCENE.  
ACCORDING  
TO HIS ID, HE'S  
AFFILIATED  
WITH  
A LARGE  
CORPORATE  
MEDICAL  
GROUP.



HE SEEMS TO  
RELISH OTHER  
PEOPLE'S MISERY  
SO MUCH IT'S  
UNBELIEVABLE...

HOW COULD  
THE SON OF  
SUCH A NICE,  
KIND PERSON  
AS KANEFUMI  
IWATA TURN OUT  
TO BECOME  
SUCH A ROTTEN  
HUMAN BEING...?

WHY DO  
I HAVE  
TO BE  
THE ONE  
APOLOGI-  
ZING...?



YES...  
I'M SURE  
HE'LL  
RETURN,  
ONCE HE  
GETS  
BORED.

I REALIZE  
THIS  
IS A  
BURDEN  
FOR YOU.  
I'M  
TERRIBLY  
SORRY.



...WHAT  
IS IT  
NOW!?

EX-CU-U-U-USE  
ME...



WHAT??  
HE TOOK  
OUR ENTIRE  
STOCK OF  
BLOOD  
TRANSFUSIONS?

NOT  
AGAIN...  
WHAT  
IS IT  
THIS  
TIME?

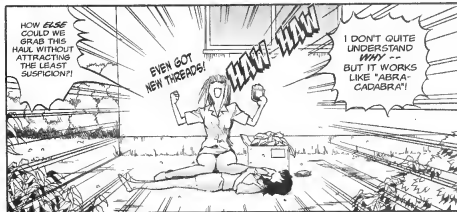
WE REALLY  
CAN'T KEEP  
HAVING  
INCIDENTS  
LIKE THIS...  
COULD  
YOU PLEASE  
HAVE A  
WORD WITH  
DR. IWATA?

YES,  
WHAT  
IS  
IT?

OH,  
I'M  
SORRY.  
I WAS A  
LITTLE  
PRE-  
OCCU-  
PIED.

UHM...  
WELL...  
UH.

WHO  
SIGNED  
THIS  
ORDER?!



...BUT  
WEREN'T  
WE RIGHT  
IN THE  
MIDDLE  
OF A  
MISSION?



RIGHT.

OKAY...

HYATT  
JUST  
STAY  
FLAT,  
OKAY?



SUPER-  
LATE  
OR NOT,  
I'D BETTER  
GO BACK  
AND  
FINISH  
THE  
JOBBIE-  
JOB!

WE  
WERE  
*SUPPOSED*  
TO  
DELIVER  
THAT  
BOX FOR  
LORD IL  
PALAZZO!



WASN'T  
*THIS*  
THE  
SPOT?

I THOUGHT  
THERE  
WERE SOME  
DINKY STEPS  
HERE... OR  
WAS THAT  
JUST MY  
IMAGINA-  
TION?



HUH...?



THE  
BOX  
IS M-1,  
S-S,  
I-N-G!

BUT  
SETTING  
ASIDE SUCH  
PETTY DETAILS,  
THERE'S ONE  
BIG FAT  
FACT  
HANGING  
OVER  
ME!





...YET  
WE  
ARE  
SET  
AGAINST  
DEATH  
ITSELF...

PEOPLE  
ARE  
POWER-  
LESS...  
ALL TOO  
POWER-  
LESS!



W-  
WELL,  
YES...  
WHY  
ARE  
YOU...

!?



COME  
WITH ME!  
NEVER,  
AT LAST,  
TO WIN...

...ONLY  
TO FIGHT  
WITH  
FATE...  
HEAD-  
ON!

...AND OUR  
MISSION  
IS TO  
STRUGGLE  
UNTIL  
THE  
END!

DOCTOR  
...?

Did  
you finally  
lose it?





THIS IS  
GOING  
NOWHERE!

BEARING  
THE UNBEARABLE,  
I TURNED TO  
STATE POWER  
FOR AID, AND  
I HAVE *NOTHING*  
TO SHOW  
FOR *STOOPING*  
SO LOW,  
DARNIT!



*PSHAW!*

TO  
RETAIN  
THAT  
OBILITY  
AND  
FACE  
DOWN  
THE  
ANIMAL  
INSTINCT  
WITHIN.



COULD IT  
BE THAT ON  
THIS MISSION  
WE HAVE...  
FAILED?

I'M  
TIRED  
AND  
HUNGRY...

THERE'S  
NO SIGN  
OF THE  
PACKAGE...

Mr.  
Wada.



OK!  
FIRST  
MOVE.  
RE-GROUP  
WITH  
HA-CHAN,  
AND  
THEN...



I have  
full faith  
in my  
minions!

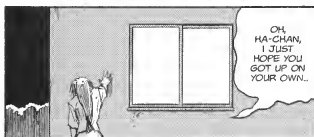
ha  
ha  
ha

There *MUST*  
be options  
I haven't tried  
yet!

*NEVER!*

Options = All opportunities  
of action available to the  
determined individual.

After all,  
he trusts in us!  
And we're not about to  
betray that trust  
without a fight,  
Lord !! Polazzol  
And our mission is to  
struggle until  
the end!






You nurses  
are our  
hospital's most  
indispensible  
resource. There's  
no telling what  
could  
happen.

But it was  
dangerous for you  
to rest there.  
I'll bring you inside,  
to safety.



JUST  
LOOK  
AT  
YOUR  
FACE...

SO  
PALE...  
YOU  
MUST  
HAVE  
COLLAPSED  
FROM  
OVER-  
WORK.



STOP ACTING LIKE A  
FAIRYTALE PRINCESS,  
PASSING OUT  
ALL THE TIME AND  
GETTING ABDUCTED  
BY STRANGERS!

HA-CHAN?  
NAAA-  
CHAN!?

C'MON!  
WAKE  
UP  
ALREADY!



WELL...  
THAT  
STEW  
WAS  
A BIT  
OF A  
MULLI-  
GAN.

STRANGE...  
I FEEL A  
SLIGHT  
INDIGESTION.

BOOM!!!

WELL, HA-CHAN,  
I WISH I COULD  
AFFORD TO GIVE  
YOU A DETAILED  
EXPLANATION,  
BUT...

SENIOR,  
WHERE  
AM I..?



DETR! --  
WE  
HAVE A  
MAJOR  
SITUATION  
ON OUR  
HANDS!

WELL, AT  
LEAST NOTHING  
DETRIMENTAL  
HAPPENED  
TO YOU,  
SENIOR EXCEL!



...AND  
NOW  
SUDDENLY  
IT'S  
EVENING,  
AND  
THERE'S  
A LUMP  
ON MY  
HEAD  
THE  
SIZE OF  
A MUSK-  
MELON!

WHAT  
HAPPENED?!  
WHAT'S GOING  
ON?! LAST THING  
I REMEMBER, I WAS  
DOWN AT THE SCENE  
OF THE DISASTER,  
CHUCKLING AND  
CHORTLING...

IF  
YOU CAN  
WALK,  
THEN  
LET'S  
GO

...OUR  
SITUATION  
IS **CODE  
RED,**  
**BRIGHT  
RED** -- LIKE  
SPURTING  
ARTERIAL  
BLOOD!

OH,  
YES.



...

ONLY "DIS-  
APPEARED,"  
SENIOR?

THE PACKAGE  
DISAPPEARED  
INTO THIN AIR,  
THEREFORE,  
WE'RE IN  
REAL BIG TROUBLE!  
DO... YOU...  
DIG...IT?

I SEE...



TELL ME,  
HA-CHAN,  
HOW DO YOU  
FEEL ABOUT  
CRUCIFIXES  
AND GARLIC?

OH, I'M  
SORRY  
TO BE  
OF SUCH  
TROUBLE.  
NO WONDER  
I FEEL  
SO WELL.

SO  
THAT WAS  
WHY WE  
WERE  
AT THE  
HOSPITAL...

ANYWAY,  
LET'S  
GO BACK  
AND TRY  
FINDING  
THAT  
PACKAGE  
AGAIN.



ODDLY,  
MY CIR-  
CULATION  
SEEMS  
FINE...

OH,  
THAT  
WAS A  
SITUATION  
IN OF  
ITSELF.

I'M AFRAID  
I CAN'T RECALL  
ANYTHING  
AFTER THE  
POINT WHERE  
I BEGAN  
HEMOPTYSIS...

THAT'S  
BECAUSE  
I GAVE  
YOU A  
TRANS-  
FUSION.

I guess it  
worked?

DAMNIT,  
I AIN'T  
REPORTING  
IN WITHOUT  
ACCOMPLISHING  
SOME-  
THING!

PERHAPS  
WOULD IT BE  
BETTER FOR  
US TO RETURN  
AND ASK  
FOR FURTHER  
INSTRUCTIONS  
FROM LORD  
IL PALAZZO..?





Senior  
Iwata!

It's as if  
she's still  
standing  
there...  
Smiling  
at me...

We know,  
in our  
minds...  
but in our  
hearts...



HER  
CHARRED  
AND  
PUNCTURED  
FORM WAS  
700 6000  
FOR THIS  
WORLD!

A SUPER-  
HEATED  
WAVE OF  
SHRAPNEL  
SENT HER TO  
HEAVEN!

...SHE  
LIVES  
ON!

JEEZ, SHE  
WASN'T EVEN  
WITH US FOR  
HALF A DAY,  
AND HE'S  
BUILDING A  
MEMORIAL!

What do you  
think this is,  
Junior High  
School Biology?

IWATA, WHY  
BUY FLOWERS  
JUST TO  
PULL A CRUEL  
PRANK LIKE  
THIS?

GREAT.  
NOW  
THERE'S  
WATER  
EVERY-  
WHERE.

Big sister,  
there's a  
weed  
sapling  
over  
there  
that's all  
wet and  
flat  
on its  
back!

Surprisin'  
that even  
YE hev ya  
conservative  
side.

I'M JUST  
NOT GOOD  
WITH  
PEOPLE  
I CAN'T  
PLACE  
IN A  
SOCIO-  
GRAM.

WELL,  
YOU  
KNOW  
ME...

Well,  
this is a forst.  
Nae reaction  
at aal?

Big sister  
Misaki is  
on my side,  
right?

ス  
ス  
ス

シュ





ARE YOU  
IN SUCH  
HASTE, THAT  
YOU ARE  
WILLING TO  
RESORT TO  
THE USE  
OF CRUDE  
FACSIMILES?

IT SEEMS  
A FULL  
SET OF KEYS  
HAD BEEN  
COMING  
TOGETHER  
WHILE  
I WAS AWAY.




...QUIET.

...ENOUGH.



THE  
DELETION  
OF TWO  
OR MORE  
WOULD  
HAVE  
BEEN  
IDEAL...



...YET I  
SUPPOSE  
EVEN  
THIS IS  
BEYOND  
THAT  
WHICH I  
COULD  
HAVE  
HOPED  
FOR.



AFTER  
ALL...  
THIS  
IS  
YOURS.

YES...  
THIS ATTIRE  
IS ANOTHER  
SOURCE OF  
MY DIS-  
CONCERTION,  
IS IT NOT?

# ahem



WHILE I **WOULD** LIKE TO BELIEVE THAT EVERYTHING (EXCEPT HA-CHAN'S COLLAPSE) WAS THE RESULT OF SOME CONSPIRACY...



SHH, YOU DON'T HAVE TO SAY A THING.

SENIOR EXCEL... WHAT DID WE...?

YES, I ACKNOWLEDGE THAT A SCOLDING IS GOING TO BE ROUGH ON OUR ALREADY BEDRAGGLED CONDITION...



ACK, YES.

BUT, SENIOR... IT DID APPEAR PARAMOUNT TO OUR LORD THAT WE MAKE THE DELIVERY ON TIME...

# ゴォン...



...BUT WE'D BEST NOT FLINCH AND JUST GET OUR APOLOGIES OUT OF THE WAY--

--HUN?!

END EXCEL SAGA VOL. 05  
TO BE CONTINUED IN VOL. 06

## END MISSION 7

# Special Edition

Shadows  
Are they that  
brighten  
glory for  
the giants  
Are they  
That whisper  
stories from  
the silence.

'Tween which  
yet slip shades  
that singing  
Cannot phrase,  
such legendary folk  
Are they whose  
steps echo only  
faintly.

In song the  
minstrel  
doth  
proclaim  
the deeds  
of heroes.  
The strings

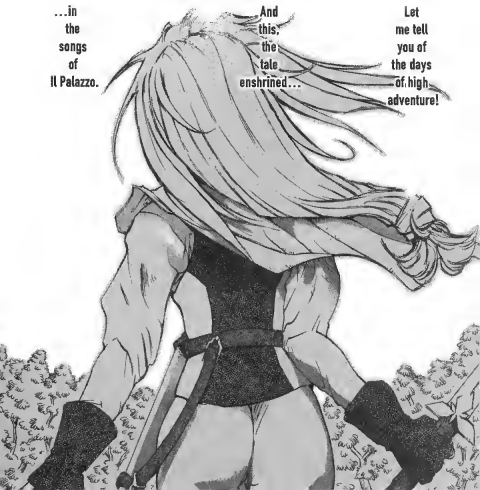


# BONUS MISSION THE SPRING PROGRAMMING SPECIAL

...in  
the  
songs  
of  
Il Palazzo.

And  
this,  
the  
tale  
enshrined...

Let  
me tell  
you of  
the days  
of high  
adventure!





ZOUNDS!  
WHAT  
SORGERY  
IS  
THIS?

OUR  
SIRE'S  
CHAMBERS,  
BROACH'D!

WHAT  
IS T'  
CLAMOUR?



HASTE!  
THE  
PARAFET!

ABOVE TH'  
BATTLEMENTS!  
A HORRID  
VISAGE  
SPIED 'MIDST  
THE  
CLOUDS!

MY  
LORD  
MINISTER!

A VISAGE,  
SAY YOU!?



'TIS  
THE  
KING'S  
MUSTACHE  
CAP!

WHO  
WOULD  
DARE!?

... YE  
LOYAL  
SUB-  
JECTS...

SEVEN  
DAYS  
ONLY  
SHALL I  
AWAIT...

HA HA HA  
  
STAY!  
RETURN  
THOU  
OUT  
ESTEEM'D  
STATESMAN!

MINISTER!  
PRAY  
FORBEAR!

'ES-  
TEEM'D  
STATES-  
MAN'!!

ORDER ALL  
TO BE PERIWIGG'D,  
AS 'TWERE  
THINE OWN NAPPY  
PROTRUSIONS?  
NAY, MORE--  
THAT ANY WHO DWELL  
WITHIN THE CITY,  
FAIR MAID AND  
SUCKLING BABE,  
BE EVEN AS  
THOU, AFFRIGHT  
BRISTLED 'TWIXT  
LIP AND  
NOSE!!

YOU WANT  
US ALL  
TO GET  
SICK OR  
SOMETHIN'!?

KNOW  
NOW  
THE  
KING'S  
LIFE  
LIES  
IN MY  
KEEPING!

EH-  
HEH-  
HEH-HEH-  
HEH...  
I...AM  
**KABAPUU!**

SEVEN DAYS  
I GIVE!  
ERE IT  
PAGS  
YE MUST...

WHAT  
!?



BRAVES FOR THE

#7

YEAH --  
I MEAN,  
YEA, SURELY  
A CHANCE  
TO PROVE  
OUR METTLE  
AWAITS  
THEREIN!

LO,  
HA-CHAN!  
YON  
ROYAL  
CAPITAL  
APPROACHETH!

IF FAITH  
IS  
SO,  
SENIOR!

FAME  
SHALL  
LURE  
FORTUNE!

EAT FOOD  
SUCH IS  
PROPER, AND  
CONTEST NOT  
W/ BEASTS OF  
TH' FIELD  
FOR GRASS  
AND BUGS?

SENIOR,  
DOTH  
IT MEAN,  
NO LONGER  
WOULD WE  
TRAMP  
LIKE  
VAGA-  
BONDS?

OH,  
SENIOR!  
BUT A  
MOMENT  
STAY--

VERILY,  
HA-CHAN.  
OURS WAS A  
TALE OF  
SORROW.  
ALL RIGHT, BUT  
RECOUNT  
NOT THE  
SAD AND  
SORRY  
DETAILS.

I MEAN,  
YOU  
GOTTA  
HAVE A  
MAGIC-  
USER  
IN  
YOUR PARTY,  
TRUE...

IT'S  
JUST  
THOSE  
LOW HIT  
DICE  
I KEEP  
WORRYING  
ABOUT.

'GROST TH'  
AETHER  
I OF A  
SUDDEN  
PERCEIVE  
WORD PRO'  
THE GUILD--  
A MISSE  
OF  
GENERAL  
ALARM!

gkk  
eek  
th  
th  
th







MOST FORTUNATE ARE WE NOT, SENIOR, I'VE FIRST HERE ARRIVED--



YONDER TOWER, THEN? WHY, 'T WAS JUST AHEAD ON OUR PATH!

STRANGE INDEED TH' CHANCES OF FATE!

Who would have figured?



BY MY TRUTH!

AN UNSEEN BARRIER!

HA-CHAN!

TH' SPELL HATH BEEN TRANS-GRESSED



...

YET THIS BAN HOLDS ONLY FROM OUTSIDE TH' BARRIER, YEA, IF INSIDE TH' NAME BE CALLED...

IT IS SO, LORD, NONE LIVING MAY ENTER.

HOW THEN? YON ABJURATION FORBIDS ENTRANCE TO ANY THAT LIVE!

OH...

DE GLASP

HA-CHAN!  
HA-CHAN!

ART THOU  
ALL RIGHT?

EFT-  
SOONS!  
MY  
FRONT  
TEETH  
CHIPPED  
E'EN  
AS A  
TAVERN  
PLATE!

WACK!

SENIOR  
EXCEL!

AYE,  
INTREPID  
ARE  
THEY...

IN TRUTH  
TH' PALACE  
SENDS  
WARRIORS  
AGAINST  
US!

YEA,  
MY  
LORD.

LET  
OUR MEN  
FACE  
THEM!

AND AM  
I NOT  
CLIMBING A  
MOUNTAIN,  
AS THO' I  
PURPOSE  
TO DUMP  
AN AGED  
GRAND-  
SIRE?

I BEG  
THEE  
FOR-  
GIVE-  
NESS.

DO NOT  
TH' BUILDING  
CODICES AN  
ELEVATOR  
REQUIRE, FOR  
FORTIFI-  
CATIONS  
BEYOND FIVE  
STORIES?

YOICKS!  
'TIS  
A  
VERY  
TURRIS  
ABEL!

HO!  
WOULDEST  
THOU  
DRAW  
HITHER,  
VILLEINS?

LO...  
AT  
LAST  
AN  
ACTUAL  
FLOOR

YEA,  
YEA...  
JUST  
LEMMIE  
REST  
FOR  
FOUR  
OR FIVE  
MINUTES...

...

My cardio  
workout for  
a year...

Eh?  
Wu mek  
up a  
guardian  
quartet  
then?

AS TH'  
ROCK  
FOR WHICH  
I AM NAMED,  
MY HEAD IS  
HARD AND  
STEADFAST!

YE SHALL  
NOT PASS  
WHILE WE,  
TH' FOUR  
HOLY  
KNIGHTS OF  
OUR LORD  
KABAFUU,  
STAND  
BEFORE  
YE...

I PRAY YE  
CONSIDER IN  
THOU'ST HEAD  
WHILE YET GRAY  
MATTER IT CONTAIN  
-- BY NATURE I AM  
NOT A CRACKER  
OF MAIDS'  
SKULLS.

VERILY,  
BUT  
I AM  
LEFT  
W/ NO  
CHOICE  
BUT TO  
THRASH  
YE  
GOOD

ANYWAY...  
EXEUNT  
YE THE  
TOWER!

NAY,  
FOR  
I CARE  
NOT T'  
STRIDE  
YON  
STAIRCASE  
AGAIN

VS!





WHAT  
MORTAL  
IS HE  
THAT  
DARE  
MOLEST  
MY DARK  
MISTRESS?

DREAD  
WATANA-  
BEELZEBUB  
IS COME!



IS IT  
YE  
THAT  
DARE?!

SSSSSSSS!!

What  
are ye  
talkin'  
about?

NOW WE  
CAN'T  
HAVE THE  
COMPLETE  
SET  
OF FOUR  
GUARDIANS!

'ZBLOOD!  
THOU  
ART ON  
THEIR  
SIDE?  
AW,  
MAN!



FORWARD!  
HA-CHAN!

YEA

ouch  
ouch

HA! VARLET,  
GIVE ME NOT  
THAT DUNG!  
'TIS OER  
THE WOMAN  
YE BETRAY  
US, IS IT  
NOT SO?

I KNOW NOT  
WHY, YET IT  
SEEMETH  
HELL ITSELF  
FORGORDAIN  
OUR  
ENMITY!

OH,  
YES,  
PLEASE  
DO.

GIVE  
ME  
LEAVE  
'T  
SLAY THEM!



HEH-  
HEH...  
MOST  
VALIANT...



...MY  
LORD,  
THEY  
NOW  
PASS  
ROCK  
AND  
DAI.



TH'  
BLACK-  
TRESS'D  
ONE  
BE A  
CONJUR-  
OR,  
I DEEM



THEY  
DISAPPOINT  
NOT.  
NONE OTHER  
HAVE SO  
MUCH AS  
ENTER'D MY  
FORTRESS.



MY LORD,  
SHALL WE  
NOT HAVE  
THEM  
HURL'D  
OFF TH'  
TOWER,  
T' BE  
DASHED  
TO PIECES  
THEREBY?

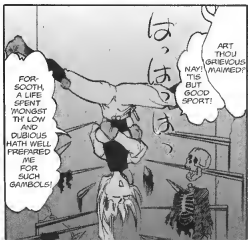
YET  
HER  
SKILL  
W' IT  
WE HAVE  
SEEN  
NOT...

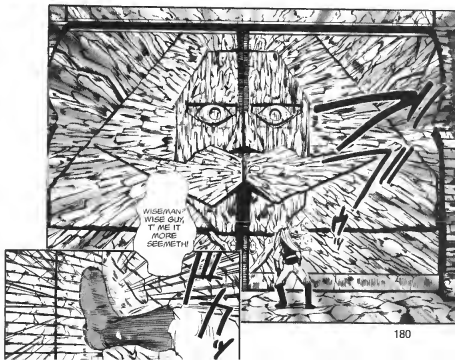
AYE.  
HER  
COMPANION,  
A  
BLADE...



YOKA-  
TOPIA.  
GO  
FORTH,  
FOR THEY  
MAY  
AMUSE  
THEE  
AS  
WELL...

STAY  
YET A  
WHILE,  
FOR THEY  
AMUSE  
ME.











REMOVE  
THY  
VIZARD,  
COUNTER-  
FEIT!



AYE, DID  
YE NOT  
LIKEWISE  
OVERCOME  
ALL  
HAZARDS...  
T' STAND NOW  
BEFORE MY  
PRESENCE?

HEH-HEH-  
HEH...  
YE IN  
TRUTH  
PERCEIVE  
MUCH!  
POOR YOKA-  
TOPIA'S  
ILLUSION  
UNDONE.

YEA,  
AND  
HA-  
CHAN  
IN  
THE  
BARGAIN!

JEST  
NO  
MORE!  
HAND  
OVER  
THE  
KING!

AH-HAH!  
AND ART  
THOU  
TH 'BIG  
BOSS!?



THOU COZENER,  
THINKST I KNOW  
NOT MINE  
OWN COMPANION?  
NAY! HA-CHAN  
COULDS'T NE'ER  
RUN SO W' OUT  
LOSING BREATH!

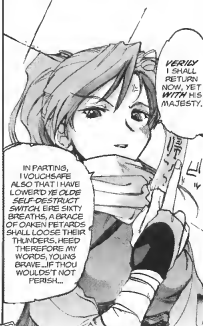
HA! I  
PERCEIVE  
E'EN  
NOW TH'  
FALSEHOOD  
FADETH!





...THEN  
BEST  
YE  
BAILETH

HEY!  
NO  
FAIR!



VERILY  
I SHALL  
RETURN  
NOW, YET  
WITH HIS  
MAJESTY.

IN PARTING,  
I VOUCHSAFE  
ALSO THAT I HAVE  
LOWERD YE OLDE  
SELF-DESTRUCT  
SWITCH, ERE SIXTY  
BREATHS, A BRACE  
OF OAKEN PETARDS  
SHALL LOOSE THEIR  
THUNDERS. HEED  
THEREFORE MY  
WORDS, YOUNG  
BRAVE...IF THOU  
WOULDEST NOT  
PERISH...



COMPREHEND  
YE NOT EEN  
PEACEFUL AND  
TEMPERATE  
NATIONS SUCH  
AS OURS YET  
EMPLOY NINJA  
AT NEED?

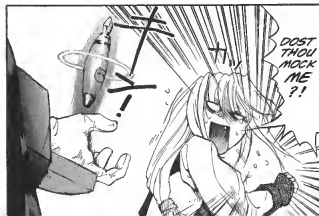
WHAT  
!?



HEH...

WERE WE  
NOT T' BE  
HEROES, RICH  
IN PRAISE  
AND GOLD?!

All that  
crap we went  
through!



DOST  
THOU  
MOCK  
ME  
?!!



UNDONE  
BY A  
MERE  
CIVIL  
SERVANT!

HA  
HA  
HA  
HA  
HA  
!!!



MY  
AMBITION  
IS WELL  
THWARTED.

NAY-  
MY  
ENDING  
THIS  
IS.



SHE  
SPOKE  
THE TRUTH;  
THE  
TOWER  
SHALL  
SOON BE  
NO  
MORE.

WILL  
YE  
NOT  
THEN  
DEPART  
?

WHAT BE  
THIS ILL-  
MANNERED  
AGITATION?

TH'  
DEVIL!

EH?

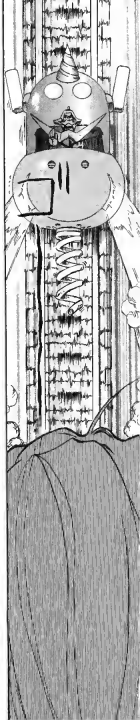


...



FAREWELL...  
O BRAVE  
ONES.

YET  
E'EN SO A  
CERTAIN  
HONOUR  
I RETAIN...  
AYE...  
A CERTAIN  
STYLE BY  
WHICH I  
NEEDS  
ABIDE.



Thus was  
ambition  
In debt  
put paid.  
Evil to be  
That evil  
made





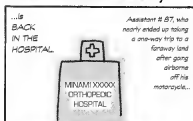




Do my  
intro  
in the  
next  
volume.  
okay?

## We, The Media Elite: Part 2

## We Who Are Unsure What to Say



—Oh so long, long ago...

IN TWO MONTHS!  
EXCEL SAGA GETS  
MEDIEVAL ON YOUR  
CHEEKS WITH A  
GORY HOARY  
UNPLEASANT  
PEASANT STORY!



Well, the old, old man, he grabbed  
hold of that dog, and  
rushed back home...

...anouncing "snow tonight!" to his wife,  
never noticing the dog had only been  
trying "to play 'Charades'."



...when  
he came  
across a  
small dog,  
barking and  
pointing its  
paw towards  
the ground.



One day, the old,  
old man went down to  
his special secret spot on  
the river, to get in some  
serious fly-fishing...

ba~ba'pa  
ba~ba'pa  
be~bababa~

music

There once  
was an old,  
old man and  
an old, old  
woman  
living  
together.



"*Seriously Cruel Fairytales*"

And when we say "seriously," we're serious!

COMING SOON!!!

AND  
SO  
THE  
OLD,  
OLD  
MAN  
LIFTED  
HIS  
HEAVY  
HATCHET  
HIGH  
IN THE  
AIR,  
AND...

## Guide to *Excel Saga* 05's Sound Effects!

- 5-2 — FX k'GrunCH k'GrunCH k'GrunCH k'GrunCH (goat gobble, sound, snow packing below)
- 5-3 — FX k'Thud! (goats, sound)
- 5-4 — FX k'Groat g5 RMAP k'GROARDROAR (goats gobble goats, sound, engine roaring while in low gear)
- 5-5-1 — FX k'kank K'Thank (goats, sound)
- 7-1 — FX k'k'KRAC KK (kasson, sound)
- 7-3 — FX k'FFFF (hogs, sound, breathing out)
- 8-5 — FX c'c'chak (peche', sound)
- 9-2/3 — FX k'ThikK (gators, sound)
- 9-4 — FX P'TH (pant, sound, gentle sound)
- 9-5 — FX G'Thok (jetsun, sound)
- 10-1 — FX K'Thakk (goats', sound)
- 12-1 — FX K'chank (kutan, sound)
- 12-2-1 — FX Ssk Ssk (sh", sound, dental sound created with use of toothpick)
- 12-2-2 — FX K'chak (kache, sound)
- 12-5 — FX Z'lump (zu", sound, slapping)
- 13-1 — FX T'ing = ling6 T'ing = ling6 (chain, sound, bell)
- 14-4 — FX B'thump! (baton, sound)
- 15-2 — FX K'ReeReeReeRee K'ReeReeReeReeRee GK'ReeReeRee... (kashushushu goats, sound, ignition burning)
- 15-4 — FX thud (ids, sound)
- 16-1-1 — FX (upper left): G'think (js, sound)
- 16-1-2 — FX (mid right): b'thudd(doka, sound)
- 16-1-3 — FX (mid left): k'thud (kopa, sound)
- 16-1-4 — FX (lower right): k'Brak (ga', sound)
- 16-1-5 — FX (lower left): v'woosh (bus, sound, going through the air)
- 16-4 — FX K'ach... (cha..., sound)
- 17-1 — FX g'Runch (gys, sound, crunching snow)
- 17-2 — FX Z'runch Z'runch (zame, sound, walking through snow)
- 17-3 — FX Th'chik (jasa, sound)
- 17-4-1 — FX V'thunch w/t'hunch (za' boteboto, sound, snow piling on)
- 17-4-2 — FX th'chuk (gasa, sound)
- 17-4-3 — FX V'thunch w/t'hunch (za' boteboto, sound, snow piling on)

Most of Rikdo Koshī's original sound FX are left in their original Japanese in the Viz edition of *Excel Saga*; exceptions being handwritten dialogue and "drawn" notes that have the character of captions. Although these sounds are all listed as "FX" they are of two types: onomatopoeia (in Japanese, *giseigo*) where the writing is used in an attempt to imitate the actual sound of something happening, and mimesis (in Japanese, *gitaigo*) where the writing is used to attempt to convey rhetorically a state, mood, or condition.

Whereas the first type of FX will invariably be portrayed with kana, the second may use kana and/or kanji. One should note that there is often overlap between these two types. Onomatopoeia notes: *Sound* refers to audible sounds being generated somehow. *Movement* refers to the physical movement, or lack of movement, of something; not audible or mostly not audible. *Depiction* refers to the psychological state of something or someone. Now, you've made it this far through the book backwards, so I'm guessing I don't have to tell you what I am, in fact, about to tell you. All numbers are given in the original Japanese reading order: right-to-left.

A special thanks, by the way, to all the readers who have both made *Excel Saga* a success, and who are also strong enough, man enough, and fan enough to endure *Dublettie* each and every time. Just for a bit of a laugh and a carry on, write *Dublettie* c/o Excel Saga, VIZ, LLC, P.O. Box 77064, San Francisco, CA, 94107.

26.5 — FX *pilp pilp pilp* (k'chak, sound)

26.6-1 — FX *V'WooWoo* (ooo, sound)

26.6-2 — FX *VW'WOODOOD* (byussoo, sound)

28.2 — FX *k'lek k'lek k'lek* (ka', sound)

29.5-1 — FX *k'lakk k'lakk* (kotta, sound)

29.5-2 — FX *k'ruch k'ruch* (gusha, sound)

29.6 — FX *K'thunk* (kutan, sound)

29.7 — FX *G'THUNK* (gata, sound)

29.8 — FX *G'ruek* (gishi, sound)

31.1 — FX *Munch munch* (ga', depiction)

31.2 — FX *Z'z'urp* (zura, sound)

31.3-1 — FX *Kunch March* (buri buri, depiction and sound)

31.3-2 — FX *g'lunchk mechank mg'lunch* (gutra kocha moga, depiction and sound)

32.2 — FX *March munch* (mori mori, depiction)

32.3 — FX *G'ule* (gakkan, sound and depiction)

32.4 — FX *Sh'SHINE* (sun, depiction, dramatic build up)

33.4 — FX *Grip* (ga', depiction)

33.5 — *Iwa* (out of wh): *Get it?*

34-1-1 — FX *p'ing* (pika, depiction)

34-1-2 — FX *sh'shing!* (oi', depiction, pointing Watanabe)

34.2 — FX *g'larra!* (kuba, depiction, dead serious)

34.4 — FX *Ka'thuc!* (patan, sound)

34.5 — FX *Klang klang klang* (kan, sound, metallic, running down the stairs of the apartment)

35.2 — FX *Shh'arath* (sharu, sound, smooth clothing sound)

35.6 — FX *k'chak* (koto, sound)

36.4 — FX *Dribb! dribb!* (doro, motion, melting)

37-1 — FX *k'lak* (ka', sound)

37.2 — FX *k'lak k'lak* (ka', sound)

37.3 — FX *ph'chak* (ka', depiction, presenting something)

38.4 — FX *K'lak* (ka', sound)

40.2 — FX *ha'YWA!* (ha', dialog and depiction, posing, comic)

40.4 — FX *Gwip* (ha', depiction)

41-1 — FX *Th-thump!* (goku, depiction)

17.5 — FX *'Chak* (cha', sound)

17.6 — FX *Z'CHAK!* (zaka', sound)

18-1 — FX *z'z'hunch!* (zafu, sound, something walking right underbrush and snow)

18-1/3 — FX *K'DHAK!* (gaki, sound, hand metallic sound)

18.6-1 — FX *kaklaklak* (kakuka, depiction and movement, shivering)

18.6-2 — FX *kaklaklak* (kakuka, depiction and movement, shivering)

18.6-3 — FX *th'chak* (nar), sound, the grainy feel of a chemical reaction agent type heat pack)

18-1-1 — FX *v'WHRDooAR* (byussoo, sound, strong winds)

18-1-2 — FX *v'WHRDooAR* (byussoo, sound, strong winds)

18.4-1 — FX *Wh THUD* (coka', sound)

18.4-2 — FX *K'THUNK* (sun, sound)

18.4-3 — FX *rattle rattle* (du' hoko', sound)

20.1 — FX *Ph'urp* (pachin, depiction, embellishing)

20.4 — FX *Shk RCH Shk RCH* (kaki, sound, scratching, comic)

21.6 — FX *Fzak* (so', motion)

21.7 — FX *K'tenk K'lak* (kotta, sound)

22.1 — FX *sharp sharp* (peta, depiction)

22.3-1 — FX *Stiff snail* (han, sound)

22.3-2 — FX *ph'ap* (ton, sound, light tapping)

22.7 — FX *Sh LAMMm* (doomon, sound, heavy gunshot)

23.2 — FX *K'tenk* (koto, sound)

23.3-1 — FX *Klu chak* (gacha, sound)

23.3-2 — FX *K'luck K'luck k'luck* (kusa, sound)

23.7 — FX *flap flap* (pata, motion)

23.8 — FX *flap flap flap* (pata, motion)

24-1 — FX *wh BAAAAAG* (goroa, sound)

24.2 — FX *G'THUMPT!* (bua, sound)

24.3 — FX *VORGGGROARR* (gorooa, sound, fire)

24.6 — FX *R-ROARRR* (oap, sound, fire)

25.2 — FX *Wobble* (kure, motion and depiction)

25.5 — FX *VORGGGROARRR* (gorooa, sound, fire)

25.6 — FX *VORGGGROARRR* (gorooa, sound, fire)

25.8 — FX *K'chak K'chak* (kasha, sound)

26.4 — FX *Pip pip pip ppp* (pi, sound, electronic)

# OUBLIETTE Your *Excel SAGA* bonus section!

55-1-2	FX	(bottom right): rustle rustle (zawa, sound, crowd)	41-2	FX	P'thap! (ga', sound, blowing out the nose plugs)
55-1-3	FX	h'OO Nk (ga'puss)	41-4	FX	Zi'zhng (za', depiction, posing)
55-1-4	FX	(bottom left): rustle rustle (zawa, sound, crowds)	42-1	FX	De-dee-amp! (ban, depiction, dramatic presentation)
55-2-1	FX	rustle rustle (zawa, sound, crowds)	42-3	FX	Zi'zhng! (za', depiction)
55-2-2	FX	k'thunck (koten, sound)	43-4	FX	RROOARRR (see, depiction, surprised crowd)
55-2-3	FX	sh'shir! (bi', motion)	43-6	FX	KK'REEK (ryu, depiction, squeaking sound generated from pecking something in)
55-4	FX	Flag flag (pate pate, motion)	44-1	FX	Sk'ching! (gish, depiction, posing)
55-5	FX	b'thump! (katas, sound)	44-4-1	FX	Ch'chak (chi', sound)
56-1	FX	zz'rek zz'rek zz'rek (zaka, sound, torcful walk- ing)	44-4-2	FX	A'RATH (bess, sound, clothing)
56-2	FX	zz'rek (jar, sound, abrasive)	44-4-3	FX	Ts'THUMPI (biku, depiction, reaction)
56-6	FX	snak snak (pan pan, hands)	45-5	FX	P'ting! (biku, depiction)
56-7	FX	Fap fap (pan, sound)	45-3	FX	v'REEE (paaaa, sound, high pitch engine sound)
57-1	FX	Zz'chak! (gasa', sound)	46-4	FX	BB'ANPP (baw', sound)
57-2	FX	th'chakk z'thach th'chakk (gasa gasa gasa, sound and depiction, shuffling about)	47-2	FX	Kle'chak (pache, sound)
57-5	FX	Zz'chak! (zya', sound)	47-3	FX	kak kak kak (katsu, sound)
57-5/8	FX	go'naPp (gaki, depiction, bending a joint the wrong way)	47-5	FX	kak... (katsu, sound)
57-8	FX	Z'chak Ch'chak (chryka, sound)	48-2	FX	k'reach (kaki, sound)
58-3	FX	Zz'ching! (bichil, depiction)	48-3	FX	Kkak (katsu, sound)
58-4-1	FX	(upper): Wheesh wheesh (ban, motion, fast)	48-4	FX	kak kak kak (katsu', sound)
58-4-2	FX	(lower): glare glare (ka', depiction)	49-1	FX	v'REEEM (pyuuu, sound, electronic-think robots and such)
58-4-3	FX	(next to Mince): krr krr (kuri, motion, cats taring)	49-2	FX	Grip (ga', depiction)
59-2-1	FX	Th'chakkchakkchakk (zarazera, sound)	49-3	FX	Hafff (dialog)
59-2-2	FX	Glapglapglap (go' go', sound and depiction)	50-1	FX	b'thump (baten, sound)
59-4	FX	sh'THUDI (da', sound)	50-3	FX	z'thrsh z'thrsh z'thrsh z'thrshsh (zasa, sound, water)
60-5	FX	Glard' (ki', depiction and motion, turning head and glaring)	50-4	FX	V'woooo (byuu, sound, lonely wind)
61-4-1	FX	v'VNRDooAR (byuooo, sound, strong winds)	51-1	FX	zz'sHING (zan, depiction, peeing)
61-4-2	FX	Zz'ching! (zacan, sound and depiction)	51-2	FX	Fafak (baba', motion)
62-1	FX	bRAKbRAKbRAKbRAK (bararara, sound, SMG fire)	51-3	FX	Fak (byu', motion)
62-2	FX	k'BOOm (deen, sound, explosion)	51-4	FX	k'tak (kaki, motion, minimal)
62-3	FX	v'ROOARRRR (ao, sound, engine roar)	51-6	FX	TaDa taDa taDa taDAAA Te (chare', sound, music, jazz like)
62-4-1	FX	vPvPvPvP (babababa, sound, helicopter sounds)	51-7	FX	z'chak! (zya', sound)
62-4-2	FX	zz'ek zz'ek (za', sound)	51-8	FX	wB BAAAMM! (naden', sound, loud)
			51-1-1	FX	ba-boom ba-boomboom (dentaku, depiction, festive atmosphere)

69-2	FX	V'TINGG V'TINGG V'TINGG (biku', motion, spasm)
69-3	FX	DAAASHI (da'', depiction, running)
69-4	FX	z'RASHI (za'', motion, quick movement)
69-6-1	FX	Wheez' wheez' wheez' wheez' (zo', sound)
69-6-2	FX	fask (zo', motion)
70-1-1	FX	thSPLth (bu', sound, plosive labial)
70-1-2	FX	z'RRAK (zyaki, sound)
70-2	FX	Z'rackk (zye', sound, abrasive)
70-3	FX	V'VEEEN (chain, sound, electronic acceleration, à la The Bionic Woman)
71-1	FX	K'BAAAAM! (agony, sound, gunshot)
71-3-1	FX	Z'rakk (za', sound, abrasive)
71-3-2	FX	Humph (be', dialog)
71-3-3	FX	Z'rakk (zaku', sound, abrasive)
71-5-1	FX	Z'rakk z'rakk (za', sound, abrasive)
71-5-2	FX	DASH (da', depiction)
72-1-1	FX	b'HOONK (bu'', sound)
72-1-2	FX	q'THUOD (ju', motion)
72-4	FX	v'VhoonSH (ooz, sound, fast movement)
72-7-1	FX	k'long (kan, sound)
72-7-2	FX	g'thed (yon, sound)
72-7-3	FX	v'VPlash (peshu'', sound, liquid splash down)
73-1	FX	z'rakkorz (ga'kakaka, sound, metal, abrasive)
73-3-1	FX	bu'Hoonk (pwaan, sound)
73-3-2	FX	k'chak (zye', sound)
73-7	FX	K'BLAAAM (baan, sound)
73-8	FX	P'IT'i (bi', sound, blowing noise)
74-1-1	FX	K'KRK (baru, motion, turning)
74-1-2	FX	cramble (baru, depiction)
74-3-1	FX	Wobble wobble (yoza, motion)
74-3-2	FX	Yikes! Aieee (kyaaa' kyaaa', dialog)
74-6	FX	V'TINGG V'TINGG V'TINGG (biku', motion, spasm)
75-1-1	FX	k'reek k'reek k'reek k'reek k'reek (kara, sound)
75-1-2	FX	Th-thump! (biku', depiction)
77-1/2	FX	BoARRRR (ooo, sound)
62-5	FX	b'BAAM K'BANGz (boon ben, sound, gas explosion)
62-6	FX	A'Rath (ba', sound and depiction, clothing)
63-1-1	FX	B'BAMBAMBAM (ban, sound)
63-1-2	FX	th-thump! (biku', depiction)
63-2-1	FX	Flap flap (hira hira, motion, flapping about hand)
63-2-2	FX	th-thump th-thump (dokidoki, depiction, rapid heart-beat)
64-1	FX	V'BANGz (bas, sound)
64-2	FX	Teeter (jyara, motion)
64-3	FX	ph'pht (poi, movement, lightly tossing things bt)
65-2	FX	th'THIN th'THIN th'THIN th'THIN th'THIN th'THIN th'THIN th'THIN th'THIN th'THIN (tada, movement, fast running)
65-3-1	FX	bb'THUMD (ban, sound)
65-3-2	FX	wheez wheez (ze', sound)
66-2-1	FX	AIEEE (dialog)
66-2-2	FX	bb'THUMD (ban, sound)
66-3	FX	Z'r'rk (zoza, motion, slowly sliding down)
66-4	FX	P'pamp p'pamp (pi'', p'papi'', sound, electronic)
66-5	FX	p'ting! (pi'', depiction, reaction to something)
67-0	FX	z'Z'chuk (zu'', depiction, weighed down by something)
67-4	FX	Shuffle shuffle (jita, motion, playing about)
67-5	FX	BAAAM (baan, sound)
67-6	FX	sprinkle sprinkle (para, motion, something loose falling apart)
67-7	FX	G'chuk (go', motion)
68-1	FX	V'TINGG V'TINGG V'TINGG (blow', motion, spasm)
68-2-1	FX	(large): V'TINGG V'TINGG V'TINGG (biku', motion, spasm)
68-2-2	FX	(small, upper): k'thunk (kuku, motion, going limp)
68-2-3	FX	(small, mid): p'ting (biku, depiction, reaction)
68-2-4	FX	(small, bottom right): chomp (gaku', motion, biting)
68-3	FX	V'TINGG V'TINGG V'TINGG (biku', motion, spasm)
68-5	FX	Th'CRASSH (bakaa, sound)
68-6	FX	th'chingching th'ching (zyara, sound, loose change)
69-1-1	FX	A'RUTh (ba', sound, clothes getting up suddenly)
69-1-2	FX	Th'chingla (jyara, sound, loose change)

# OUBLIETTE

## Your EXCEL SAGA bonus section!

82-5	FX	b'thump (batai, sound)	77-3	FX	G'DRUNK (gocin, sound)
83-2	FX	vuvuvuvuvu (tokatoku, sound, slow movement)	77-3/4	FX	K'tok (katsu, sound)
83-3	FX	z KREnera... KRECH (dokyakyakya, sound, lines spinning)	77-5	FX	(fx left and right) Whisper whisper (bosa, depiction)
83-4-1	FX	Rattle rattle (bairin, sound, vibration)	77-6	FX	G'CHUNK (gocin, sound)
83-4-2	FX	Rattle (ba, sound, vibration)	77-7	FX	K'thed (ge', sound)
83-5	FX	vVROODGAR (gyuudo, sound, engine going full bore)	78-1	FX	p'pft (para, depiction, something falling off)
84-1	FX	DASH (da', motion)	78-3-1	FX	Ph'VOOSH (kun, motion)
84-2	FX	Wuddle wuddle (nats sota, depiction, slow movement)	78-3-2	FX	Twirl twirl (kirkiri, motion, comic)
84-3	FX	sh shiagi (sh', depiction, posing)	78-3-3	FX	K'THUD (doga, sound)
84-4	FX	T'thust (ta', sound)	78-3-4	FX	Falter wobble (harakuri, depiction)
85-1-1	FX	VROAAMMM (bosoa, sound)	78-3-5	FX	Ch'thump (jucha, sound)
85-1-2	FX	vGTHUD (bani, sound)	79-1	FX	k'lok k'lok k'lok (katsu, sound)
85-2	FX	th CRASSH (geshecar, sound)	79-2-1	FX	sk'RAT chch shuffle sk'RAT chch shuffle sk'RAT chch shuffle (kai jin, sound and depiction)
85-3-1	FX	vTH,DD (dan, sound, landing on both feet)	79-2-2	FX	tsk (sa', motion)
85-3-2	FX	twirl (uryuu, motion)	79-3	FX	p'thump (pita', depiction, reattaching something)
85-4	FX	phew (ho', daling)	79-4	FX	sh ZING! (bi', depiction)
85-5-1	FX	ph'SSSH (sho', sound)	79-5	FX	kk'off kaa'tt kDAN kaa'tt kaa'tt (gecho geo boe-he gcho aho, sound, coughing)
85-5-2	FX	ch chinkchinkchink (kan, sound)	79-6	FX	k'lok k'lok (katsu, sound)
86-1	FX	ku Thunk (gapan, sound, opening door)	80-1	FX	k'tok (katsu, sound)
86-4-1	FX	g'thuk (gon, sound)	80-3-1	FX	k'ok (katsu, sound)
86-4-2	FX	Z'z'rik (ge', sound)	80-3-2	FX	K'chak (gecho, sound)
86-5	FX	k'thunk k'thunk (paka, motion, shaking)	80-4	FX	G'thump (batai, sound)
86-6-1	FX	P'TING (pika, depiction, reaction)	80-5	FX	Ka'rearrn (koso, sound, airplane engine, ressed)
86-6-2	FX	whRRR (hyuu, sound, computer equipment heating up)	81-1	FX	V'REEEDDEE n (gyuoon, sound, aircraft engine sound)
87-3-1	FX	G'thump (batai, sound)	81-5	FX	z' chaki (kca', sound, vibration)
87-3-2	FX	zshin zshin (ja ja, tires spinning against ground)	82-1	FX	z'erk z'erk z'erk z'erk (za', sound)
87-3-3	FX	wcon (bosa, engine firing up)	82-3-1	FX	A'RUTH (kuba, motion, getting up)
87-4	FX	sk'REECHREEDHREEECH (gyogyogyo, sound, lines spinning)	82-3-2	FX	vW'RUTH (bosa, sound, clothing)
87-6	FX	vRDASRR (gason, sound, engine revving up)	82-4-1	FX	Sh'SHIN BI (kipi'n, depiction, scary glare)
88-3	FX	VRODAARRR (goso, sound, driving fast)	82-4-2	FX	k'chak (paka, sound and depiction, opening, west watch)
88-4	FX	Gep (ge', depiction)	82-4-3	FX	VW'WOMPI (paet, sound and motion)
88-5	FX	Rattle rattle (kats, sound, vibration)	82-4-4	FX	vV'ROMwen (bunin, sound, engine starting)
89-1	FX	Ph'thapp! (ban, sound)			





# OUBLIETTE

## Your EXCEL SAGA bonus section!

- 120-3-1—FX t'thuthuthut (dadada, sound, running)
- 120-3-2—FX (small, next to Enzo's neck): blupblupblup (dada-dada, depiction, steady flow)
- 123-2—FX g'dethdethdethdeth (daga degan, sound, running with heavy equipment)
- 123-3-1—FX vWPvWPvWPvWPvWP (babababa, sound, helicopter sounds, reinforced)
- 123-3-2—FX VBRGGGWAARRR (jooooo, sound, fire)
- 125-1—FX Shaka shake (has bun, motion, shaking head)
- 125-2—FX Z'chek r'chak (zawa, sound, heavy and deliberate)
- 125-3-1—FX (next to hair add on): k'reek k'reek (kyu kyu, sound, tightening or fastening something)
- 125-3-2—FX Z'rak z'rak (zarcara, depiction, being dragged in)
- 125-4—FX fusk (pu, motion, looking away, slightly comic > quick motion)
- 125-5-1—FX vWPvWPvWPvWPvWP (babababa, sound, helicopter sounds, reinforced)
- 125-5-2—FX v'VBRGGGWAARRR (koooo, sound, fire)
- 125-7—FX k'lek'lek'lek'lek'lek'lek' (ka', sound)
- 127-1—FX thTHUDI (taa, sound, opening door)
- 127-2—FX z'kak z'kak z'kak (ga tsuka, sound, reinforced, melting, incensing)
- 127-3/4—FX z'kak z'kak (tsuka, sound, reinforced, walking, incensing)
- 127-6—FX Ph'iff (fu", depiction, smoke exhale)
- 127-7—FX Vv'phiff (bucha", sound, exhaling)
- 129-2-1—FX Fusk (sa', motion)
- 129-2-2—FX ph'POP (pofa, sound, popping sound from blowing into eyes)
- 129-2-3—FX p'PLiff (ga', sound, pensive blabber)
- 129-4—FX KK'kak (katra, sound)
- 129-5—FX B'thudi (durf, sound)
- 130-1—FX B'thup... (taran, sound)
- 130-5-1—FX K'BEEK (gask', sound)
- 130-5-2—FX WHOOOSH (fua, sound)
- 131-1/2-1—FX g'GrüRrGrüRr (pooa, sound, heavy mechanical)
- 131-1/2-2—FX KX'LAANWskl (ka'shaant, sound, mechanical, light)
- 131-5—FX g'Grmskl (gconet, sound, heavy mechanical, opening door)
- 131-6—FX Klank klank klank klank klank (kon, sound)
- 133-4—FX Phap phap (per, sound and motion, light tapping)
- 113-2—FX Dschl (da, motion)
- 113-6—FX Rustle rustle (zawa zawa, depiction)
- 114-2—FX rustle rustle (zawa, depiction)
- 114-4-1—FX ka'shnik! (kashi, sound, light mechanical sound)
- 114-4-2—FX K'KREEK (gn, sound, activation of equipment sound)
- 114-4/5—FX Bzt bzzzt bzt bzt (zi, sounds, mechanical operation sounds)
- 114-6-1—FX Bzt bzzzt bzt bzt (zi, sounds, mechanical operation sounds)
- 114-6-2—FX B'chek (ba, sound, termination of line)
- 114-6-3—FX Fusk (fu, motion)
- 115-1—FX sh ZBGS' (b', depiction and movement, fast movement followed by sudden stop)
- 115-2—FX GASPI (waaa, depiction and sound, crowd gasping)
- 115-4—FX T'thut (ta', motion, running)
- 116-1-1—FX screech (hi', sound)
- 116-1-2—FX z'k (za', sound, alternative)
- 116-2—FX B'thup! (batant, sound)
- 116-3-1—FX z'kak (zuka, sound, reinforced)
- 116-3-2—FX z'kak z'kak z'kak (zuka, sound, reinforced)
- 116-4—FX t'thup! (tan, depiction, dramatic reinforcement)
- 116-5-1—FX k'chak (ka', sound)
- 116-5-2—FX ka'shnik! (kashi, sound, light mechanical sound)
- 116-6—FX w' (chi, sound, scanning)
- 117-3—FX a'RUTIt (pat, sound, removing clothing in a rush)
- 117-4—FX ph'thup! (pasa', sound, light)
- 117-5—FX K'DHINP (kint, sound)
- 117-6—FX sh'SH'ing (shasa, depiction and motion, severing something)
- 117-7—FX sh'T'ing (shasa, depiction and motion, severing something)
- 118-1—FX k'task k'task k'task! (kakikiri, sound and depiction, quickly cutting here and there)
- 118-3—FX K'mmm (chain, sound, high pitched mechanical activation sound)
- 118-1-1—FX Bzt bzt (zi, sounds, mechanical operation sounds)
- 118-1-2—FX chak k'chak chak (ka, sound, mechanical cutting sounds)
- 118-2—FX ch'ching k'k'ink k'thakk (chin kin' ka', sounds, various metallic impact sounds)

145-2	FX	k'tank (kan, sound, mechanical)	134-2	FX	Battle haste (doya doya, depiction)
145-3	FX	k'tank (kan, sound, mechanical)	138-1	FX	TA'DMMT!! (dolan, depiction, dramatic)
145-4	FX	k'tank (kan, sound, mechanical)	136-2	FX	(throughout background): vWumPvWumPvWumPvWumP (batabata, sound, helicopter sounds, slower rotation)
145-5	FX	DAAAAAA (daaaa', sound trumpet)	136-3-1	FX	th'agl (ts', sound, touching ground)
145-6	FX	b'lap b'lap (do'pu doku, depiction, blood flow)	136-3-2	FX	(through out background): vWumPvWumPvWumPvWumPvWumP (batabata, sound, helicopter sounds, slower rotation)
145-7	FX	v'WHISSDOOSHPHDOOSH (ho'zha'thaa, sound, running, excessive comic exaggeration)	138-4	FX	(through out background): vWumPvWumPvWumPvWumPvWumP (batabata, sound, helicopter sounds, slower rotation)
147-1	FX	v'BLAAAMmm (zupasa, sound)	137-1-1	FX	A'nuth a'ruth (basa, motion and sound, hair flapping about)
147-2	FX	ph'athathathat (sh'tatata, motion, fast running, comic)	137-1-2	FX	gg'rasp (ha'shi, motion, grasping her hands, comic)
147-3-1	FX	v'VROARrr (oasa, sound, vehicle driving by)	137-2-1	FX	sh'shny! (bi', depiction, pointing)
147-3-2	FX	th THUMP! (baku, motion, reaction > sudden heartbeat)	137-2-2	FX	AA'RUTH (gaba', motion)
147-4	FX	v'WhaPvPvPvPvP (dopoduba, sound, helicopter sounds)	137-4	FX	K'SSNAPPI (pakkie', sound)
147-5	FX	v'Thurhut (dada, sound, running)	137-5	FX	V'WDOOSH (baint, motion, swift)
148-3	FX	B'tapp b'lap (gopa' gopopa', depiction, blood flow)	138-1-1	FX	k'Khak th'KRASH wh' THUOD k'thach (pasa gashan' dogara ga', sound, crashing and thrashing)
150-1	FX	B'thag (bata, sound)	138-1-2	FX	t'that t'that (sata sata, motion, fast walking)
150-2	FX	K'thak K'thak K'thak (tsuka, sound)	138-2	FX	gk'KChuk (gasha', sound)
151-3	FX	Blare (bi', depiction)	138-3	FX	Flap Flap (paka paka, motion, of ear like sensors on head)
152-4	FX	s'Squeeze! (bya', depiction, squeezing)	138-5	FX	V'Thang (bota, sound, closing window)
152-5-1	FX	ZG'GUEEEZE (gyayuu, depiction, massive injection)	139-1	FX	(above and below): S'way s'way (basa, motion, being suspended and swaying about)
152-5-2	FX	b'lap'lap (doku doku, depiction, blood pumping in)	139-3	FX	tt'that tt'thu (tata tata, motion, walking)
152-6-1	FX	ss'squeezes (gyasu, depiction)	139-4	FX	GLOMP (paka, sound)
152-6-2	FX	(background, lower): b'lap b'lap b'lap (dolan dolan, blood flow)	139-5	FX	SHU OX! (pa'ni, depiction)
153-1-1	FX	s'GUEEEZE (gyuu, depiction, massive injection)	140-5-1	FX	gK'NEEK! (gyuu, motion, puffing > sound)
153-1-2	FX	s'GUEEEZE (gyuu, depiction, massive injection)	140-5-2	FX	yank (ba, depiction, a line becoming taut > motion)
153-2-1	FX	z'Z'GUEEEZE (gyayuu, depiction, massive injection)	141-2	FX	P'thapt (pon, sound, light tap)
153-2-2	FX	QUEEEZ (gyuu, depiction, massive injection)	142-1	FX	P'thapt (pon, sound, heavy tap)
153-3-1	FX	z'Z'GUEEEZE! (g'byuu, depiction, massive injection)	142-2	FX	T'that t'that t'that (sata sata, motion, walking and rushing about, hurriedly)
153-3-2	FX	z'Z'GUEEEZE! (g'byuu, depiction, massive injection)	143-3	FX	P'h's (bi', sound, blowing exhaust)
153-4	FX	p'th p'th (pon pon, sound, tossing light objects away)	144-7-1	FX	gG'mldmldmldm (ga'', sound, hunger)
153-5	FX	Phap phap (pon, sound and motion, light tapping)	144-7-2	FX	(whist): s'piff s'piff (pina pina, sound, short bursts of sniffling)
154-2	FX	T'that t'that (ts', sound, running)	145-1	FX	k'tank (kan, sound, mechanical)
154-5	FX	V'wrrrrwrrrrwrrrr (naryu, depiction, looking about, new and comic, working off of FX of turning about (kuru) and of mechanics (kyuraru))			
154-6	FX	Ta'DMPPPI (dora, depiction, dramatic reinforcement)			
155-1	FX	z'kak z'kak z'kak (tsuka, sound, reinforced)			

# OUBLIETTE

## Your EXCEL SAGA bonus section!

- 172-3—FX **Oh YEAH!** (sotol dialog)
- 172-4-1—FX **(far right): T dam t dam tatta/duridan T dam t dam tatta duridan** (donsaku donates, sound, drama [Hiro score hse])
- 172-4-2—FX **V WHOOOARRR** (gogo, sound, wind, dramatic)
- 173-2-1—FX **I'her I'her I'her I'her** (sate sate, motion, walking)
- 173-2-2—FX **OTHUOI** (go, sound)
- 173-3-1—FX **I'ang li aag** (don don, sound)
- 173-3-2—FX **wh thup** (dosa, sound, collapsing)
- 173-6—FX **I'ang li'ang** (don don, sound)
- 174-1—FX **FSSHINK!** (saka, motion and depiction, [suddenly] get ang through effortlessly)
- 174-3—FX **Gie** (ni, depiction)
- 174-6—FX **Whoez** (whee, sound)
- 175-1—FX **wheseez wheseez** (he he, depiction and sound)
- 175-2—FX **He-HAH** (he he, dialog)
- 175-3—FX **Phew** (su, sound, half huff [he he] two hse sounds)
- 175-5-1—FX **P'heut** (go, sound, spring)
- 175-5-2—FX **Fask** (su, motion)
- 175-5-3—FX **th chak** (gacha, sound)
- 176-1—FX **Phap** (go, motion, trade hand movements)
- 176-2—FX **baw** (peko, motion)
- 176-3-1—FX **(large): gG HOUHHP** (baw, sound, coughing up a lot of blood in one burst)
- 176-3-2—FX **de glach & glach glap lash lash** (baw deyo gogo poya, sound, splashing sounds)
- 176-5-1—FX **b'upplaplap** (popopo, sound)
- 176-5-2—FX **lark'ching! tik shap!** (ku, ku, sound and depiction, something coming together to form a large whole)
- 176-5-1—FX **vVRRRRM** (oo, sound and depiction, something main raking)
- 176-5-2—FX **ph'thep** (gato, sound and depiction, collapsing, comic)
- 177-1—FX **Da THIMPI** (dai, depiction, dramatic appearance)
- 177-3—FX **Zr SHING** (hi, depiction, dramatic, putting somebody on the spot)
- 177-4-1—FX **vH ROARRRH** (gogo, sound, beast like roaring)
- 177-4-2—FX **k THUD wh'bak k' KRACK GTHUD** (doka baw gaki gaki, sound)
- 178-1—FX **k'KNO** (poko, sound, sudden opening)
- 178-3—FX **Hehehe** (ba' he' he', dialog)
- 155-2—FX **vW THMP!** (start, sound)
- 155-4—FX **Ph THAP!** (beshi, sound)
- 156-1-1—FX **TEARS STREAMING TEARS STREAMING** (hara hara, depiction, crying in a state of emotional distress)
- 156-1-2—FX **(black): thKRsh** (gacha, sound, crumpling paper)
- 156-1-3—FX **(white): thTHUMP!** (bika, depiction, reaction > heart pumping)
- 156-2—FX **OTHUP OTHUP OTHUP** (dwa don, sound, walking loud, stamping down feet)
- 156-3-1—FX **As-AH As-A'AH As-AH As-A'AH** (ya, sound, dramatic film score where they preciousness of life is being celebrated, James Horner and Randy Newman like music)
- 156-3-2—FX **thRUTH** (jash, sound and motion, speeding out arm)
- 156-3-3—FX **As-AH As-A'AH As-AH As-A'AH** (go 156-3-1)
- 156-4—FX **As-A'AH As-A'AH As-A'AH** (go 156-3-1)
- 157-2—FX **K THUD K THUD** (go, sound)
- 158-1—FX **K THUD** (go, sound)
- 158-2—FX **B'UP B'UP B'UP** (baw baw, sound, sinking)
- 160-6—FX **zz chak zz chak zz chak** (za, sound)
- 161-1—FX **OH GOD** (ar, dialog)
- 161-3—FX **Fask** (su, motion, slight)
- 162-3—FX **giddy giddy giddy** (he ka, depiction and motion, being happy and giddy)
- 162-4—FX **Whae** (lova, depiction, emotionally uplifted, happiness > dialog)
- 162-5—FX **K THUK** (doka, sound, heavy)
- 164-3—FX **Snaggle snaggle** (sui sui, motion)
- 164-4—FX **arRNN** (enn, depiction and sound, vastness of ACROSS Base)
- 168-4—FX **vGGGm** (gogo, sound, heavy door opening)
- 169-1—FX **k BLAAAM** (doka, sound)
- 169-2-1—FX **(white): VGGam** (gogo, sound)
- 169-2-2—FX **(black): thTH thTH thTH thTH thTH thTH thTH thTH thTH thTH** (doka, movement, fast running)
- 169-4—FX **Ku'CHAK!** (gacha, sound)
- 170-1—FX **(in bgt) ZZ ROARRR** (zooos, depiction, dramatic)
- 171-2—FX **lap lap f lap** (baw baw baw, motion)
- 171-4—FX **K'REE ggrakrarakRAQarekye** (go gaki, sound, modern session start sound)
- 171-5—FX **K'THINK K'THINK K'THINK K'THINK** (gaki gaki go gaki, depiction and motion, serious like movements)

186-2	FX	spkrt [pu', depiction, (used spring cut)]
186-5-1	FX	KG'WHUOD THUD THUD (dogeogeo, sound)
186-5-2	FX	W THUD! Th THUD! (de', sound)
186-5-3	FX	ki THUD (G THUD, (gon da', sound)
187-1	FX	vWHVVOOCWn (gagan, sound, major explosion)
187-4	FX	g THUTHUODTHUOD (gagogo, sound)
188-2	FX	F'thnp (gan, sound, light tap)
188-3	FX	z' pshutz (tama, sound)

5-4 In Japan, the legal drinking age is 20—this is the age at which you are legally considered to be a full adult, including the right to smoke, drink, vote, and pay taxes, although not necessarily in that order. Just as in America, however, certain rights are granted earlier, at 18—including the ability to drive (when the editor was 16 with a just-issued license, he had the privilege of briefly serving as the chauffeur of Hideo Ogata, editor of *Animage*, who remarked the experience was a thrill he could not have enjoyed in Japan), as well as the authority to play pachinko, buy porno, and join the army—by which I mean of course, the Self-Defense Force. Maybe you're wondering what the hell this note has to do with anything in Page 5, panel 4. Please examine closely the beer ad on the back of the ski resort guide that Iwata's reading. The liquor industry adopted this public service message in a polite bid to curtail underage drinking, as beer, whisky and sake are available from public vending machines in Japan. When the editor was 16 with a just-used airplane ticket to Tokyo, he had the privilege of repeatedly availing himself of these devices, remarking the experience was a thrill he could not have enjoyed in America.

9-2 The word "pension" is the common title attached to the names of (remote) recreational retreats and/or villas in Japan. It's a loan-word taken not from English but French. In continental Europe the term is often used to refer to boardinghouses and small hotels, both urban and rural.

14-3-1 The bit about "self-defense" would not be in the original. While it is legal but difficult in Japan to own a rifle or shotgun for hunting and target practice (and therefore Rumiko Takahashi was able to put a "shotgun wedding" joke in her manga *Maison Ikoku*, where Godai imagines Kazuo's dad will help him resolve his indecisive nature with a brief brendish of the 12-gauge) and (legal but almost impossible to own a pistol there. Japanese people would not be inclined to think of firearms in a personal self-defense role. Even cops in Japan are expected to be able to handle themselves with martial arts or non-lethal weapons in a confrontation. Sumiyoshi's quote of *Ninja Force Moonlight* (see Vol. 83, note for 157-3), "Your pistol is the weapon of last resort," actually reflects real Japanese police attitudes.

Attorney and author Dave Kopel (an active member of both the NRA and ACLU) has a thought-provoking law review article on Japanese gun law history, which you can locate at the URL [http://www.daveakopel.org/2A/Law/Rev/Japanese\\_Gun\\_Control.htm](http://www.daveakopel.org/2A/Law/Rev/Japanese_Gun_Control.htm). Although one statement within the article—that "the military barely exists" in Japan risks misleading the reader (their military, that is,

179-4	FX	Hup! (da', dialect)
180-1-1	FX	twid twid (gare, motor)
180-1-2	FX	v'WHOOOSH (pyae, motion)
180-2-1	FX	T'thuf! (tn', sound)
180-2-2	FX	Glerf! (N', depiction)
180-3	FX	T'thuf! T'thuf! T'thuf! T'thuf! (dododo, sound)
180-4	FX	shBFLth (ba', sound, plosive labial)
180-5	FX	Ww! THUD! (doka, sound)
181-1	FX	K'KEEEEE! (gii, sound)
181-7	FX	(in bg): T'thuf! T'thuf! T'thuf! T'thuf! (tutata, sound)
182-2	FX	K'NSH' (shu', depiction, giving off steam)
182-3	FX	v'VRMMM (Su_n, depiction, image changing)
182-4	FX	Th'chaki! (gesha', sound)
183-1-1	FX	To DMPPPI! (denn, depiction, dramatic reinforcement)
183-1-2	FX	thak! (jo', swinging gesture)
183-2	FX	kok'shng! (kin kin, depiction, sudden appearance)
183-4	FX	z'thsk! (zon, motion, test and taking something)
183-5	FX	Fash! (shu', motion)
183-6-1	FX	Glerf! (N', depiction)
183-6-2	FX	T'thuf! (to'l, sound)
184-1	FX	z' chuk! (zef, sound and depiction, going into pose)
184-2	FX	z'Z shng! (ba', motion and depiction)
184-3	FX	K'BLOOM! (honn', sound)
184-6-1	FX	Glerf! (ka', depiction)
184-6-2	FX	kok'shng! (kok, depiction, sudden appearance)
185-1	FX	K'BLOOM! (bee, sound)
185-2-1	FX	wh'thnp (dosa', sound, collapsing)
185-2-2	FX	kk'BANNGH (goben, sound)
185-3	FX	G'GROARRH (gogo, sound)
185-4-1	FX	v'GrGrGrGr (zozozu, sound)
185-4-2	FX	W THUD V THUD G THUD, (dododo, sound)
186-1	FX	g'VWHOOOSH (go', sound)
186-3	FX	g THUD g THUD g THUD g THUD (de' dodo dogeogeo, sound)
186-4-1	FX	K'thank k'thank (gaku gaku, motion, shaking)

# OUBLIETTE

## Your EXCEL SAGA bonus section!

readers right up to this point, simply because the Japanese also celebrate Valentine's Day on February 14th. The twist in that only girls give to boys in Japan on the 14th, whereas the Japanese (or, to be more accurate, the Japanese chocolate companies) developed their own reciprocal holiday a month later on March 14th, when only boys give to girls. Susan Yee's story on Valentine's Day for [sushiantdolls.com](http://sushiantdolls.com) (located at the URL [http://www.sushiantdolls.com/sushi\\_and\\_tofu/features\\_sheLovesMa.htm](http://www.sushiantdolls.com/sushi_and_tofu/features_sheLovesMa.htm)) will not only fill in details, but suggest the rather surprising thing Misaki was trying to do in 58.3.

53 I never thought I'd see the day when the 1977-88 *Lupin III* TV series (the second of the three Lupin anime TV series to date) was on nationwide American television. I literally dreamed of this when I was in high school in the mid-80s—I remember a dream where, in the dream, I woke up in the middle of the night and went downstairs to the living room, turning on the TV to find *Lupin III* was playing. As Colivia said, "My dreams are becoming way too literal"; aren't otaku supposed to fantasize about the anime, not merely about watching the anime? So even for fans new to Japanese animation and comics, there's a good chance you might recognize whose style Excel is trying to emulate here.

However, as DJ Quik said, "I don't compare my rhyme style to no pal! Cause to me that bullshit is sapor weak," as are many things about the dubbed version of *Lupin III* shown on Adult Swim. You have to understand that this is one of the all-time classics in Japan, a show fondly remembered there by both hardcore anime fans and the general public. The dub's attempt to add contemporary references to the script to make you think it was made recently is not only bizarre to the point of suggesting genuine mental disorder (as an attempt is made to change the show's 70s fashion, disco music, or of course, its dated style of animation), it's simply wrong—what would people think if you re-ran *Kojak*, but with newly inserted jokes about American Idol and Paris Hilton?

And also, I don't know who the American voice actor who plays Jigen is, but he is no Kiyoshi Kobayashi, the man who established the character in Japan. Again, this is an mere nit-pick—in their time, the original cast of *Lupin III* were the best-regarded and highest-paid voice actors in Japan. Jigen Daisuke was the epitome of cool—although Jet Black from *Cowboy Bebop* is often thought of as that show's "Jigen" character in actuality Spika, too—sarcastic and collected as well as lanky and deadly—is probably more "Jigen" than "Lupin." It only the late James Coburn (who did a star voice acting turn as Henry J. Waterhouse in *Monsters, Inc.*) could have been the one to give us an American Jigen, for Coburn himself was said to have been *Lupin III* creator Monkey Punch's original inspiration for the character. I can believe it—check out Coburn's 1966 film *Our Man Flint*; he really was that lanky.

58-4-2 The original terms were *chaka* and *Ajiki*. *Chaka* is the slang employed by the Yakuza for a gun. As you might guess, it's based on the sound of cocking a hammer. *Ajiki*, on the other hand, is the slang employed by police referring to a gun. Viz Visual Entertainment producer Toshi Yoshida vouches to the editor the term is from the verb *ajiku*, to bounce or ricochet—also occurring in the sardonic phrase for one who has taken in more lead than was good for him: *Ajikaratta*, "the wad bounced." Just as in America, however, Japanese cops will in fact often use criminals' slang, and vice-versa.

as Kopel intends to suggest, barely exists in Japan as an instrument of policy—however, not only does the SOF certainly exist but it is a modern and well-funded military by world standards) Kopel's piece otherwise strikes the editor as researched and convincing. Differing in its assertion of some details of the Japanese law is an article by Masaki Ishida at [http://fyrarchive.net/gun/politics/japan\\_gun.html](http://fyrarchive.net/gun/politics/japan_gun.html). Mr. Ishida, a member of the National Rifle Association of Japan (just a little different from the American NRA) gives many interesting specifics on what the Japanese law requires of gun owners.

25-8 Saga Prefecture (the nation of Japan is divided into 47 prefectures, but as Japan is about the size of California, one should perhaps think in terms of county-sized areas rather than states) is just to the southwest of Fukushima Prefecture—Itself, of course, named for the storied "City of E." Note that likewise the original manga here spoke of the ski resort being located on "Mt. T" in "S Prefecture." This was another example of the odd self-censorship one can often find in manga, where entire major cities are referred to only by initial, out of fear local civic organizations might take offense.

This is also (in part) why a disproportionate number of stories seem to take place in Tokyo, in whose greater metropolitan area only one out of seven Japanese actually live. People will believe anything about Tokyo. Of course, the manga industry (including Shonen Gahesha, the original publisher of Excel Saga) is centered there, and it is Japan's greatest city. It's not so different from DC Comics' avatars of NYC, Metropolis and Gotham City—or for that matter—the Marvel Universe, which has always been openly centered around Manhattan Island. By the way, if you yourself would ever like to go ski Yonzae and avenge the guys' night of horror, SnowJapan.com offers the lowdown at <http://www.snowjapan.com/en/resorts/resortdetail.php?resid=344>

28-3 The portable Sony MiniDisc player was always much more popular in Japan than the U.S., despite the fact that (unlike most portable CD players), you can record on it, too. Like Sony's Betamax, MD was never much supported by U.S. releases in the format, unlike Beta vs. VHS however. Minidiscs were understood to be somewhat inferior in recording quality to the CD. In April, though, Sony will try again in the U.S. with the new H-MD, whose improved sound quality and 160 capacity offers 45 hours of music capacity versus 80 min. on the original MD format. It's seen in part as a way to compete with products such as the iPod.

36-4-1 Dr. Kobayashi originally made reference to two times of the year in Japan, *chugen* (near the summer solstice) and *seibo* (more commonly called *o-seibo*—this season is six months later, near the end of the year) in which both individuals and companies will send gifts to those whom they feel they have consideration or respect, or to those whom they at least wish to give the appearance of feeling consideration or respect. On these occasions, VIZ LLC receives such things as ties of rice crackers, cookie assortments, boxes of chocolates, etc., much of the largesse being distributed to the office as a whole. I recall one year a great glass carboy of pistachios, epic in size, whose unshelling was a tale but slowly told.

52-2-2 This whole storyline works pretty well for American

not add the suffix "-kun" when addressing Matsuya Iwata simply says "Mitsuki" most of the time) but in using R when talking to Repponmatsu Type I. For this reason, we need to impress upon the readers that Iwata is being selective in addressing Repponmatsu Type I.

106-4 Japanese phrase is *gyunifur*, meaning an unfavorable shift in wind.

125-2-1 The term *rachi* or abduction, carries no specific cultural baggage, but *rachirarete*, which is what Iwata shouts out in the original, is a slang form of the same verb that is now associated more specifically with two kinds of notorious kidnappings: that of Japanese by the domestic cult Aum Shinrikyo, and by North Korean intelligence. The editor thought of the madish English transitive use of "he was disappeared" versus the familiar, intransitive "he disappeared." The former, pending certain 2014 Supreme Court rulings, has been used in America mostly to refer to hi-jinks abroad: inspired by the Spanish *desaparecidos*, the people "disappeared" by authoritarian Latin American regimes in the 70s and 80s. The North Korean abductions, by the way, were supposedly to teach their spies about contemporary Japan, but the editor cannot but regard the practice as more than cruel, but bizarre—not only can many Koreans speak, and physically pass for, Japanese anyway, but why didn't they just watch some goddamn trendy dramas? Speaking as a resident of the world's #1 spy target, I can categorically state that the KGB never had to resort to such shenanigans.

141-1-1 Common schoolyard taunt regarding the extreme but useless capabilities of a person (or robot, although perhaps carrying less sting in the era of *Fear Factor*). Original reference goes back to the much-beloved (except in the U.S. of A.) manga and anime series *Doraemon*, where Nobita must perform this do-shelling feat to impress his friends. It henceforth entered the Japanese language as a phrase to be invoked in such situations.

142-2-1 Iwata originally makes reference not to "animatronics" but "electric dolls," cheap pseudo-robot toys sold in Japan.

150-2-3 Dr. Iwata's heartless cheers at the situation are a creative adaptation of an old Japanese custom. Long ago in the Tokugawa Era (see 104-1-1 below), audiences would always yell out in praise the names of the fireworks makers whenever they went to see them being shot off at a display. The two most famous fireworks firms were called "Tameyas" and "Kagiyas." Some might be tempted to translate the two names as "Balls Retailer" (shades of Inspector Clouseau) and "Keys Retailer," but this would be incorrect; rather, they are proper names. Since it would be useless to try to relay all this culture-specific information in one line, the translator chose to represent the spirit behind the line spoke—"Yeah, those fireworks kick ass!" Note this footnote was first written, in a modified form, to accompany the official translation of *Sakura Wars: The Movie* from Geneon (formally Pioneer).

151-2-2 The original text has Fukuya refer to Dr. Sekilumi Iwata's father, Kanefumi, as *ojisan*, which can have two meanings. It can either mean Fukuya's *uncle*, which Iwata are uncle and niece, or that Fukuya respects Kanefumi as an older person and is using the title *ojisan* as a sign of respect. The word "uncle" in English can have a similar meaning, but usually only young children refer to non-related older men as "uncle."

61-1 What an excellent opportunity to make more fun of the SDF. But why use several paragraphs to do so here, when no less sober an authority than *The Christian Science Monitor* can do better, merely by reporting the news? Look, maybe the Japanese military really is full of otaku. Well if so—otaku, please. What the hell is this, Miso-Chan? I'm not saying this approach wouldn't have actually worked back in the 1980s, but did you expect a response from all these kids who grow up in 90s Japan seeing Shinji ask Gendo "No, Dad—what about you?" <http://www.csmonitor.com/2003/0625/p037s01-wosp.html>

61-5-44-1: Here, however, Excel is trying to emulate the style of Maki Umasaki, one of the stars of Akihito Ho's *Goodbreeders*, a next-door neighbor to Excel Saga, as they both run in the same Japanese monthly magazine, *Young King Ours*.

63-3-2 Excel's original reference is to *paniya bushi*, traditional narrative ballads recited by a solo chanter, accompanied by the playing of the shamisen. *Naniwa* is an old-fashioned term for the Osaka area, and it was there the style originated in the mid-Tokugawa period. *Naniwa bushi* tend to stress sentimental themes of sacrifice, especially on a matter of the heart or soul, and hence it has come to convey a tear-jerker ending.

91-5-1: Owing to such factors as a greater distribution and use of public transportation, a larger percentage of Japanese than Americans lack drivers' licenses, and many Japanese high schools do not offer driver's ed. (a salutary chill is evoked by the fact the editor spent his own drivers' ed. class drawing manga in his notebook). Whereas buying a cheap used car is a common entry into driving for many young Americans, the registration system is rigged against it in Japan—after a car gets a few years old, it starts becoming really expensive to renew its tags. This is why so many Japanese used cars get exported to poorer nations (particularly Russia, where there is a huge demand for them) instead of bought by Japanese. The system is, of course, designed for the benefit of the Japanese auto industry, not the consumer, "encouraging" the public to buy a new car more often. An additional irony comes from the notorious practice of the Japanese government subsidizing highway building to benefit construction firms (major political contributors); highways which remain underutilized in part because of other policies that discourage wider auto ownership.... ("Return to START and roll dice again").

92-5-2 The same word, "law," would be used in English were we to refer either to laws in the scientific sense, or laws in the legal sense, but in Japanese different words are used—*housooku* meaning law when applied to science, and *houritsu* meaning law when applied to the legal system.

92-4-1 Excel's epithet here is lifted directly from the world's greatest comics magazine, Newcastle-on-Tyne's very own *Viz*—specifically, the story "Charlie Reston's Cold, Dead Hands" (Issue #127, Aug 2003, p. 30) where a young British schoolboy has as his constant magical companion the disembodied, assault gun-clutching hands of Charlton Reston.

106-2 Japanese phrase is *senpai kaze*, literally "senior wind" (*senpai* is what Hyatt calls Excel in the original Japanese).

106-5-3 Why preserve the -kun here? Well notice that Iwata does

# OUBLIETTE

## Your EXCEL SAGA bonus section!

municipally-subsidized to do so—freely roaming around. Fukuoka Tower of song and legend (1173-1) was built for the 1989 Expo as well.

174-6-3 Excel refers to *rye rido* Japanese custom (though by no means limited to Japan) of peasant families abandoning their old relatives—especially unwanted old women—in times of famine and death. Perhaps unsurprisingly, little actual information concerning the details of the practice survives, but the story of this heartbreak and sorrow (presumably those aged family members were never annoying and cranky) is told often enough in Japan to schoolchildren that most people there have at least heard of it.

175-2-1 The translator and many readers already know this, but the editor never plays video games himself (although he does like to watch—huh-huh-huh). In many console or computer games, before you can battle the big boss, you must fight the middle management of darkness. Often this will consist of a set of four top-ranked henchmen of varying powers and abilities, referred to as the boss's *shitennou* (the term here given as "guardian quartet" or "four guardians"). The form originally came from the set of four guardian Deva Kings in Buddhism (for an excellent online resource, please consult <http://www.onmarkproductions.com/html/shitennou.shtml>). Note that in contemporary Japanese usage *shitennou* need not refer to figures in the realm of fantasy or myth; indeed people will speak of individuals who are a company's *shitennou*, for instance. An academic might even describe Lacan, Foucault, Barthes, and Derrida as the "shitennou of structuralism/post-structuralism." This last detail, by the way, is perhaps the clearest example *Oubliette* will ever feature of the difference between a footnote written by the editor and one written by the translator. Warning: unless you know them both well, your guess is wrong.

178-1 The "character name" Rack is based on the fact "twat" is written with the two kanji for "rock" and "ice" farm field." *Da* is based on Sumiyoshi's first name, Daikoku. Just as Westerners do, Japanese often prefer the sound of an exotic, exotic, or foreign name for a character when they play a fantasy role-playing game. This being *Excel Saga*, of course, these particular names come off as a little awkward.

184-1-1 Original reference is to *Omōtsu* ("those who hide in secret"), short for *Kōgi Omōtsu*, the official espionage bureau formed by Ieyasu Tokugawa, founder of the dynasty of shōgun that ruled Japan between 1603 and 1660. *Omōtsu* was also a familiar term for the ninja who worked for it, sort of as we might understand a "Fed" to simply mean an agent of the Federal Bureau of Investigation.

186-1 Lord Kabapuu's mighty spring-powered escape capsule is also a modified form of the Yakatopia "Kabapu" mascot. Note the relationship between the small horn and the Kabapuu's "added" crown-dewet.

191 This entire page is a parody of *Nihon Mukashi Banashi* ("Folktales of Old Japan"), an animm series on a super space battleship defending Earth, crewed largely by cute girls at between twelve and nineteen years of age. Actually, it isn't about that; rather each episode of *Nihon Mukashi Banashi* portrays a folktale of old Japan. I'm not sure which prefecture of ancient Nihon offered the origin of those Vermont-style civil unions. And that's izz-out for *Oubliette* this time.

158-2 The *bori bori* sound FX used here is actually a regional variation of the common *anomatopoeia* for sinking; the translator checked it especially. The editor remarks here he agrees with Adren Corolla that the menace of quicksand, omnipresent in 70s TV shows, is something that needs to be brought back.

163-4-3 The translator notes that those are Buddhist prayer beads, not a Catholic rosary, that *hwat*'s got in his hands. It's indicative of his character that he would want to cover all bases in his quest overboard to mourn Reppamatsu I. Some might regard this mix-n'-match as offensive. But you forget that *hwat* is an offensive character. Come to think of it, this hasn't been the first offensive thing in *Excel Saga*.

164-2 Chougakusei Nihiki ("Junior High School Diary") on NHK, which is known in particular for soap operas targeted at students after school. In one form or another, this show has been on the air for over 40 years in Japan. The actors who play the students are, in fact, real junior high school students (thousands audition every year) whereas teachers are played by professional actors (Lee Morimoto, who played Shiro in Gaimar's premiere film *Bayal Space Force*—and Hiram's father eleven years later in their live-action film *Love & Pop*—is a veteran of the TV show). *Junior High School Diaries* on Sunday afternoons, with weekday repeats. It has always been considered as a show whose portrayal of working through "life lessons" is a good influence on kids. Of course, as it is on NHK, Japan's government-run network (see *Excel Saga* Vol. 01, note for 97-5) the show is *a priori* good for you. The official site of the series is: <http://www.nhk.or.jp/nihiki/kc.html>

164-3-3 Matsuya-san means that she isn't sure where to place Reppamatsu Type II within her own conception of the (vertical and horizontal) relationships she has with other people. This is a more formal problem for Japanese than Americans, with the notion of social hierarchy per se both more accepted, and in fact built into personal communication—proper levels of politeness and use of appropriate titles towards others being necessary to correct, well-spoken Japanese. This is particularly a matter of some concern (see her exchange with Momochi, p. 37-39) to someone like Matsuya, who does not intend to be deferred in life, yet whom despite Watanabe's slurs is actually quite formal in manner. The translator remarks this formality is why Matsuya speaks of a "sociogram"—abstracting the issue while making careful note of it—rather than phrasing it something like "place on the totem pole."

169-2-1 By the way, the Minister of Court here is the same dude Hyatt and Excel worked for in Vol. 03, Mission 1, Efficient.

173-4 Now it can be told. Digging ever deeper into the mysterious link between *Excel Saga*'s characters and Fukuoka civic boosterism, Dr. Kabapu's reappearance is in fact based on that of, erm, "Kabapu," the mascot of the 1989 Asia-Pacific Expo, held in Fukuoka to celebrate the centennial of the city's official charter in the post-feudal Meiji Era (the locale itself has been active in a center of maritime trade for many centuries). The Expo site was built on Fukuoka's Momochi-hama (the bay ocean front extensively redeveloped and extended out onto the water for the Expo) and the site dubbed "Yakatopia." It was exactly as you feared, there were people dressed up as Kabapu—indeed,